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HITLER!



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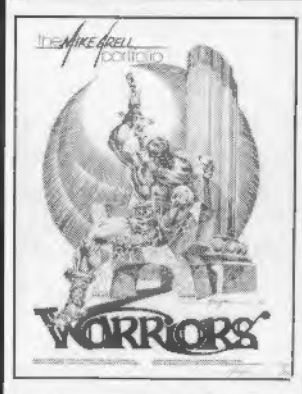
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THE DEPT. of LOOSE ENDS

It's time again for faithful readers to get out their back issues and look them over. Two of the reprints in this issue are not solitary *Spirit* stories, but form part of one of those longer multi-part plots which were "gutted" by previous random reprint policies. As usual, this feature will attempt to restore proper continuity to these episodes, by supplying references to the chronology into which they originally were fitted.

"Klink vs. Octopus" and "Picnic" are the second and third chapters, respectively, of the seven-part "Showdown With The Octopus" series which ran from August 3rd through September 14, 1947. The first episode, "Competition," was reprinted in the second ("underground") *Kitchen Sink Spirit* comic book. Although it stars the notorious P'Gell and her stepdaughter Saree, and thus can be said to belong to the "School For Girls" series which ran off and on throughout 1947, "Competition" primarily introduces rookie patrolman Sam Klink to the feature's cast of regular characters. Of course, when the overly-optimistic young Klink tries to get the best of P'Gell, the results can only be said to be predictable. The thing about Klink is that he has unbounded faith in himself, and no amount of proof to the contrary seems to dampen his enthusiastic belief that he can wage a single-handed war on crime. Having met *The Spirit's* greatest female foe in his first outing, it is only appropriate that he next pits himself against *The Octopus*, the criminal mastermind who is *The Spirit's* worst enemy of all. The two stories reprinted here, in which we see Klink undertaking his ambitious and ill-fated campaign against the forces of wrong-doing, also serve to introduce a bald-headed thug named variously Gasher and Crusher. (One suspects that Will Eisner got a little confused about this guy's alias between deadlines.) Without revealing too much of the plots to the two consecutive chapters reprinted here, it is sufficient to note that Gasher-Crusher is last seen in the fourth episode of the series, the classic and oft-reprinted "Showdown With The Octopus" (*Warren Spirit* No.6, *The Comics Journal* No.47 and, with a new framing sequence, even reprinted in the *Spirit Section* itself on February 4th, 1951). Eisner toyed with his readers by letting them witness Klink's earnest bumbling for three weeks, thus whetting their appetites for a "real" fight, and he certainly gave it to them full bore in "Showdown." But because life is not a simple game of good guys versus bad guys, he did not let *The Spirit* win. Worse, not only is the hero blinded at the climax of the confrontation, he must bear the burden of his sightlessness for a full three weeks thereafter. The three chapters in which *The Spirit* is blind (and during which Klink finally settles into the role he is to play for the rest of the run of the series) were reprinted in consecutive order in *Kitchen Sink Spirit* No.22. As always, those who have the back issues are encouraged to read the stories in the order in which they were originally printed, but those who are starting "cold" will be reassured to learn that Eisner constructed his continuities in such a way that each chapter could be read as if it were a simple one-shot without losing too much of the larger significance of events. (And remember our free classified want ads for those out-of-print back issues you are missing.)

"The Last Mile" is another one of those collaborations between Will Eisner and Lou Fine which were published during the time Will was in the Army. This one is different than any of the others we have run, however, because it was not part of that stack of twenty pencilled stories Will left behind when he was drafted. As the date (April 25th, 1943) shows, he had been in the service for almost a year when this one saw print. A little research reveals that Eisner was granted a two-week furlough between the time he left Aberdeen Proving Ground (where he was stationed with the Ordnance Department as a corporal) and the time he arrived at The Pentagon in Washington (where he served the duration of the War as a warrant officer). While on leave, Will went home to New York and produced the script and pencils for this story and one other. Lou Fine was by this time being assisted by Alex Kotzky on the inking chores. Fine inked all the heads and major figures; Kotzky handled the minor figures and the backgrounds. Still, even under this weight of outside help, Eisner's hand is overwhelmingly evident in such touches as the "bleeding" letters, the ubiquitous sound effects, and the very clear story-telling. Readers who compare the pre- and post-war *Spirit* often comment on the drastic differences in style between the two periods, especially as far as the artwork is concerned. Despite the fact that Eisner didn't ink it, "The Last Mile" demonstrates that the transformation was a gradual one, and not sudden, as is usually supposed. It is only because most of his work from the transitional period had not been widely seen that a belief in Eisner's "overnight" alteration of style has arisen. "The Last Mile," for those who enjoy the study of Will's art, should cast some light on the largely unknown wartime interval.

"The Tale Of The Dictator's Reform" has to be the most often requested candidate for reprinting in the history of both the *Warren* and *Kitchen Spirit* magazines. In 1965 Jules Feiffer wrote a very important work on the early history of comics called *The Great Comic Book Heroes*, and in this work he devoted an entire chap-

continued on pg. 56

THE SPIRIT

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WILL EISNER

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DENIS KITCHEN

Associate Editor

CAT YRONWODE

Design Assistant

PETER POPLASKI

Circulation

HOLLY BROOKS

Subscriptions

DOREEN RILEY

NO. 32 DECEMBER 1981

- 2... Eisner Checklist, part four.
- 5... Tale Of The Dictator's Reform. Yes, *The Spirit* confronts Hitler himself!
- 15... The Last Mile. Dolan and *The Spirit* are stumped as a dead man murders again.
- 23... Essay on Comic Art, part six. Will Eisner discusses "Writing and Sequential Art."
- 27... Klink vs. The Octopus. A young patrolman more than meets his match. (Refer to Dept. of Loose Ends.)
- 34... Picnic. While *The Spirit* and his "family" picnic, Klink guards an important prisoner. Sequel to "Klink vs. Octopus"
- 41... Subways. Twelve pages of totally new Will Eisner art from his Big City project.
- 53... Letters & Classified Ads
- 56... Fan Awards Voting Info

Will Eisner's *THE SPIRIT* No.32 Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., Number 2 Swamp Road, Princeton, Wisconsin 54968. ISSN 0279-5523. Subscription rates: single issue \$2. Six issues (one year) \$12 in North America. \$14/year elsewhere via seairmail or \$18/year via airmail. Second Class Postage paid at Princeton, Wisconsin. POSTMASTER: Send address changes to *The Spirit*, No.2 Swamp Road, Princeton, Wisconsin 54968. Contents © copyright 1981 by Will Eisner. All rights reserved under Universal Copyright Convention. The name *The Spirit* is registered by the U.S. Patent Office, Marca Registrada, Marque Déposée. Nothing may be reproduced in whole or in part without written permission of the publisher. This issue was printed in Dec. 1981. Printed in U.S.A. Wholesale inquiries are invited. Write to us above or call (414) 295-3972 or 295-6922.



THE EISNER CHECKLIST

PART FOUR

**ACTION
Mystery
YRONWODE**

CONTINUED FROM LAST ISSUE

The Spirit Portfolio: Published by Richard Pryor, this consists of ten full colour plates depicting herolcally typical moments in the life of Denny Colt. There is also an added black and white plate, an introductory sheet by Eisner and a certificate of authenticity in each of the hard-bound folios, 1977.

NCS Portfolios: Richard Pryor also published the three part National Cartoonist Society Portfolio set, which contains two plates by Eisner — one an "official" plate and one in the bonus "supplement" section of the work.

City, A Narrative Portfolio: Published by Hollybrook Graphics in 1980, this limited edition portfolio contains six plates depicting life in the city, each printed in two colours and accompanied by short poetic evocations of the settings.

COMIC BOOK WORK, 1970s TO PRESENT

In recent years Eisner has produced a number of comics which have run in *The Spirit Magazine* on an irregular basis. The following is a complete list to date.

A Small Business: A 3 page story which appeared in *Spirit* no. 18. A short slice of life in New York City's garment district. This story was originally prepared for use in another magazine, but never saw print there.

Life On Another Planet: This 128 page graphic novel was serialized in eight 16-page chapters in *Spirit* nos. 19 through 26. The first two chapters were printed in reduced format, as a "pull-out section," two story pages on each page of the magazine. This met with such vociferous objection from the readers that from Chapter Three onward, the normal page format was instituted. The story centers on an astrophysicist named Jim Bludd who is recruited as a spy and struggles with the morality of Earth's attempt to colonize a distant planet.

The Public Interest: A 3 page story which explores the political, ethical and social ramifications of the idea that there can be a course of action defined as "in the public interest." Published in *Spirit* no. 26.

The Big City No. 1 — The Treasure Of Avenue C: This 9-page series of interconnected vignettes constitutes one chapter in Will's current work-in-progress, tentatively entitled *The Big City*. Two pages (the centerspread) were printed in colour. *The Big City* is a loosely structured work which depicts incidents in the lives of a vast number of people who reside in a nameless city much like New York. Each chapter concerns itself with a particular architectural landmark and the people who transact their relationships in its vicinity. "The Treasure Of Avenue C" is about a subway grate.

Comics Laboratory (Hamlet On A Rooftop/Social Values On The Planet Ferma): Two separate stories under one covering title, printed in *Spirit* no. 29. The entire "Comics Laboratory" totals 16 pages, of which one page is the introduction, 10 pages comprise "Hamlet On A Rooftop" and the remaining 5 pages are given to "Social Values On The Planet Ferma." "Hamlet" is indeed, as the title indicates, a literal adaptation of the famous soliloquy ("To be or not to be . . .") from the play by William Shakespeare. The part of Hamlet is played by a chicano tenement dweller. "Social Values On The Planet Ferma" continues the political and moral investigations first depicted in "The Public Interest," although in this case the protagonists are cute little alien creatures on another planet. The introduction notes that both of these philosophical fables were inspired by a book called "Science And Conscience," written by Milton Wessel, a friend of Eisner's.

The Big City No. 2 — Stoops: An 8-page chapter from the *Big City* book-in-progress. The architectural setting in this case, as the title indicates, is the characteristic tenement stoop.

ARTIST JAMS OF RECENT VINTAGE

These are "improvised" works in which each artist contributes part of the drawing and/or script.

Batman/Spirit (Jerry Robinson/Will Eisner): In 1979, Eisner and former *Batman* artist Jerry Robinson spoke at Johnson County Community College in Overland Park, Kansas, a suburb of Kansas City. Out of this came a single-panel drawing of The *Batman* and *The Spirit* (drawn by Robinson and Eisner, respectively).

The Interview (Denis Kitchen/Will Eisner): A one-page jam, done in 1977 for *Kitchen Spirit* no. 17, in which publisher Denis Kitchen (drawn by himself) welcomes Will Eisner (drawn by himself) back to the "underground" comix world.

Eisner's Vault (Denis Kitchen/Will Eisner): A one-page jam, again with Kitchen and Eisner drawing themselves. This one explains, in a parodic way, why the second and third "Outer Space" *Spirit* stories were switched in order during the course of the Kitchen Sink reprints.

The Spirit Jam (Brent Anderson, Terry Austin, Mike W. Barr, Terry Beatty, Ferishid Bharucha, Brian Bolland, John Byrne, Leslie Cabarga, Milton Caniff, Chris Claremont, Max Allan Collins, Ernie Colon, Richard Corben, Howard Cruse, Will Eisner, Jim Engel, Chuck Fiala, Michael T. Gilbert, Archie Goodwin, Fred Hembeck, Denis Kitchen, Todd Klein, Alan Kupperberg, Harvey Kurtzman, Steve Leialoha, Denis McFarling, Frank Miller, Dean Motter, Mike Newhall, Denny O'Neil, Tom Orzechowski, Peter Poplaski, John Pound, George Pratt, Sharon Rappaport, Trina Robbins, Marshall Rogers, Keno Don Rosa, Josef Rubenstein, Peter Sanderson, Bill Sienkiewicz, Bob Smith, Joe Staton, Ken Steacy, Roger Stern, Mike Tiefenbacher, Len Wein, Al Weiss, Bob Wiacek, Catherine Yronwode): The cover and a 36 page story in *Spirit* no. 30 were produced by a total of 50 artists and writers working in "jam" style. As if we could ever forget.

COMIC ART ESSAYS

This continuing series of essays by Eisner cover various topics of interest to students, professionals, and fans interested in a theoretical and philosophical approach to the creation of graphic narratives. Eventually these essays will be collected as chapters in a book on sequential art.

1. **Comic Book Art:** *Kitchen Spirit* no. 18. Although this was incorrectly credited to M. Thomas Inge (who wrote a paragraph used as introductory material), the body of the work is by Will and John Eisner.

2. **The Anatomy Of Expression:** *Kitchen Spirit* no. 20.

3. **The Expression Of Time:** *Kitchen Spirit* no. 21.

4. **The Frame:** *Kitchen Spirit* no. 27.

5. **Expressive Anatomy:** *Kitchen Spirit* no. 29.

SHOP TALK

A continuing series of conversational "interviews" in which Eisner talks about techniques, materials and theories of art with his fellow cartoonists. Illustrated with examples from their works.

1. **Gil Kane:** *Kitchen Spirit* no. 28.

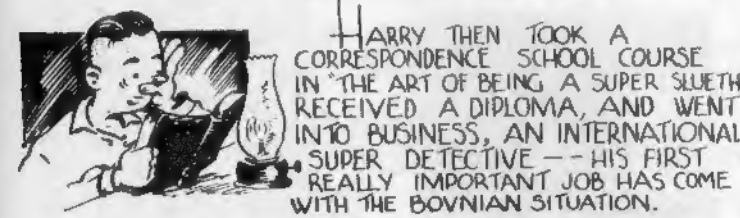
2. **Harvey Kurtzman:** *Kitchen Spirit* no. 31.

This concludes the checklist of Eisner's work for now. There are, as noted, many gaps, and several portions have been presented in general rather than specific terms. Examples of many of the rarer items will be reprinted in *The Art Of Will Eisner*.

A SPECIAL PREVIEW OF THE FORTHCOMING "ART OF WILL EISNER"



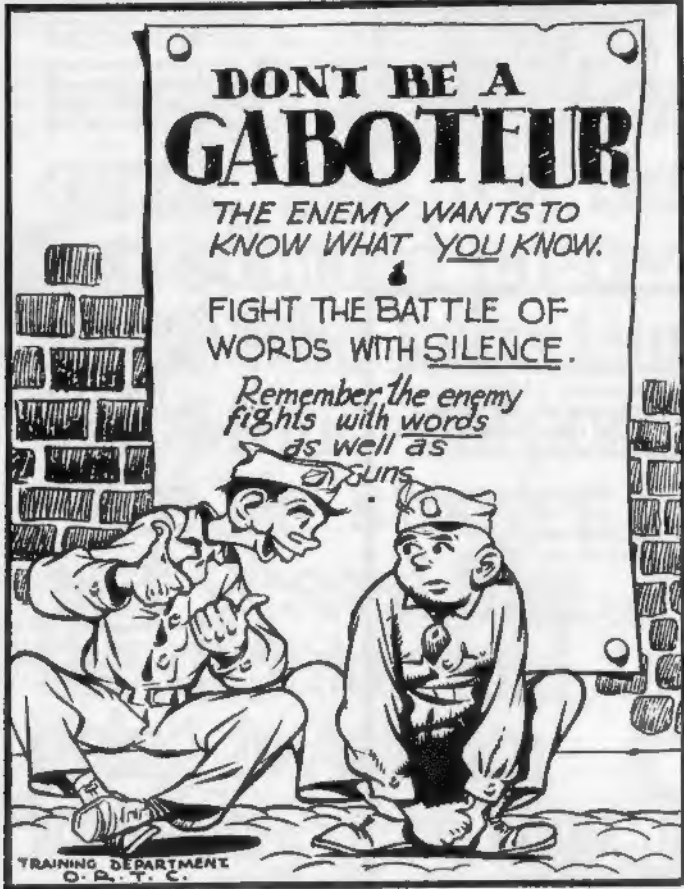
HARRY CAREY - FIRST BECAME FAMOUS AS AN UNDERCOVER MAN FOR BIG INSURANCE COMPANIES AFTER SATISFACTORILY APPREHENDING SUCH CRIMINALS AS -
"JOE THE GYP"
AND
"LOONY LODEY LUNK"
- HE WAS FORCED TO ATTEND TO VITAL PERSONAL AFFAIRS, WHICH CONCERNED A CERTAIN CHINESE LAUNDRYMAN NAMED 'HOLIN WAN'. THIS CRIMINAL HAD CONNIVED AND CARRIED OUT A BIG LAUNDRY SWINDLE IN WHICH HARRY UNWITTINGLY LOST HIS SHIRT. DESIRING REVENGE, AND HAVING BEEN REQUESTED BY THE AUTHORITIES TO CAPTURE THE CULPRIT, HARRY PURSUED 'HOLIN' THRU THE DARKEST CHINATOWN, MET HIM, AND SHOT 'WAN' DEAD - - -



Harry Carey promo page, 1935.



Spirit splash page, October 26, 1941 (Hallowe'en Dusk).



Editorial cartoon for The Flaming Bomb, January 21, 1943.



Record sleeve, Hot Dog Rock'n Roll, 1957.

THE ART OF WILL EISNER is a 136 page volume which presents a wide-ranging chronological look at Will Eisner's work, from 1933 to the present. Two complete SPIRIT stories are included, one of them in FULL COLOR, as originally printed. The book also contains a wealth of rare and previously unpublished material. Look for it early in 1982!

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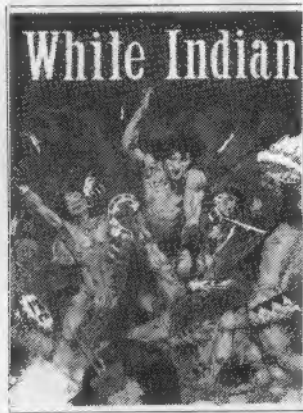
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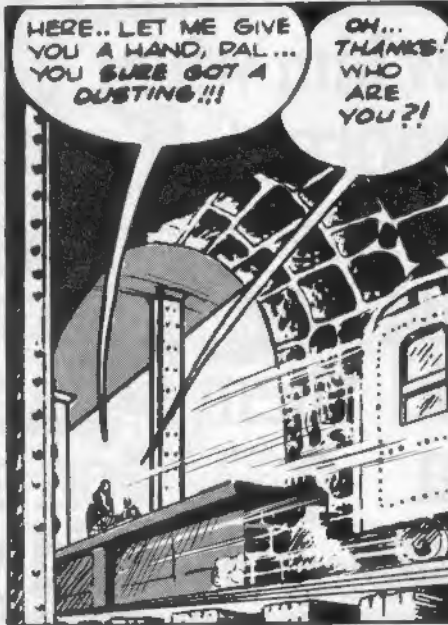
THE Spirit

BY
WILL
ESNER.

THE TALE OF THE
DICTATOR'S REFORM

Once upon a time  there lived in a great country of Europe  a cruel dictator (ANY SIMILARITY TO PERSONS LIVING OR DEAD IS ENTIRELY INTENTIONAL ...)  With his mighty army  he conquered all of Europe  in fact, he was so powerful  people trembled  at the mere mention of his name  Thus he boasted,  *"I can lick any nation on earth."*  Now that was big talk and sounded pretty funny  to those who knew him when he was but a little corporal . But they were his stooges (YOU KNOW HOW STOOGES ARE..)  and they just yessed him ..  So when one day the dictator told them  he was going to America  on a fact finding mission  they just said yes  ..

And so it was that this little man stepped into the turnstile at Times Square a month later ... dropped his nickel in the slot and boarded an uptown local ...



LATER THAT NIGHT IN A HOBO JUNGLE AT THE EDGE OF THE TOWN...

...AND I SAY TO YOU FELLOW HOBOES, THAT OUR ECONOMIC SYSTEM IS DIS-INTEGRATING!! MORE IDLENESS IS THE ONLY SOLUTION!!

THAT'S JOE BANKS... SHH... HE'S A FORMER HARVARD MAN!!



I DEMAND THAT OUR CLASS BE RECOGNIZED!! WHY NOT PUT A HOBO REPRESENTATIVE IN CONGRESS??

AH... AN INTELLIGENT MAN!!

YEH... BUT DON'T MIND HIM... HE LIKES TO MAKE SPEECHES...



BUT NO! JOE IS RIGHT!! AMERICA IS ROTTEN!! DEMOCRACY IS WEAK... RISE UP!! AND OVERTHROW THEM!!! THE HOBOES WILL RULE AMERICA AND CRUSH THE OPPOSITION!!!

?

!



BUT MY DEAR MAN, I NEVER SAID THAT... I DON'T WANT TO CRUSH ANYONE!!

OH THAT'S EASY... YOU MEN ARE JUST THE ONES I'VE BEEN LOOKING FOR NOW. MY COUNTRY WILL AID... WE WILL SEND GUNS...



HEY! WAIT A MINUTE!! WE AINT NO FIFTH COLUMNISTS! WE'RE AMERICANS!!

YEAH... AND WE LIKE DEMOCRACY!

YOU MUST BE A SCREW-BALL TO TALK LIKE THAT!!



DO YOU KNOW WHO I AM?? ... I AM....!

YEH... AND I'M NAPOLEON!!!



GET OUTA HERE... YOU RAT!!!

BUT YOU PLAINLY SAID YOU WERE AGAINST...



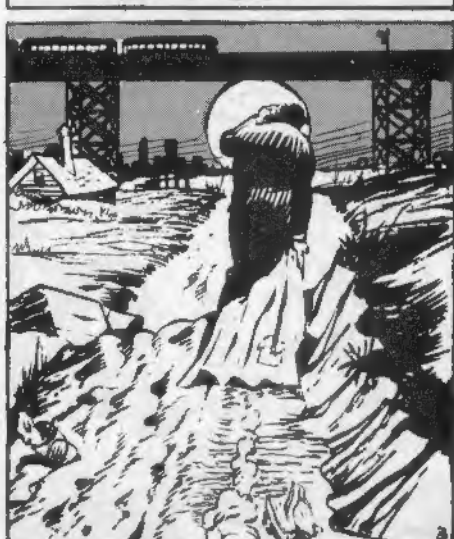
SELL YOUR TREASON ELSEWHERE!!!



I THINK HE'S SQUIRRLY



AND SO, BEATEN AND BEWILDERED, THE LITTLE DICTATOR LIMPS OUT OF SIGHT...



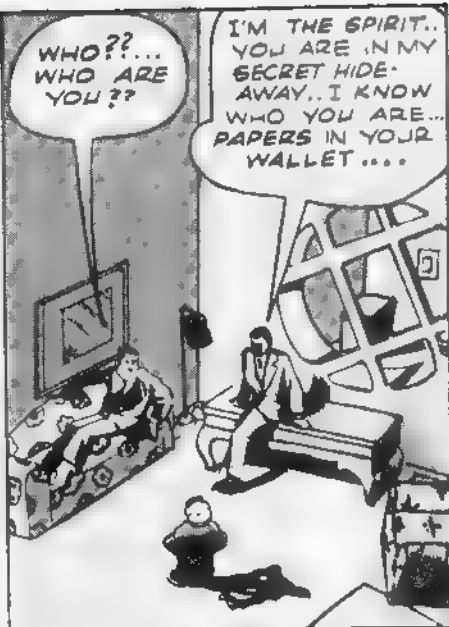
LATER A TIRED, WEARY FIGURE
PAUSES AT THE DRINKING
FOUNTAIN OF MIDTOWN PARK...



MEANWHILE OUR WEARY DISILLUSIONED LITTLE DICTATOR WANDERS TO WILDWOOD CEMETERY... THERE, TIRED AND FORLORN HE FALLS ASLEEP 'NEATH A TOMBSTONE...



WHEN HE AWAKENS A HALF HOUR LATER, HE FINDS HIMSELF DEEP UNDERGROUND... THE SPIRIT BENDING OVER HIM...



WHO??... WHO ARE YOU??

I'M THE SPIRIT.. YOU ARE IN MY SECRET HIDEAWAY.. I KNOW WHO YOU ARE... PAPERS IN YOUR WALLET

... YOU ARE LUCKY THAT YOU WEREN'T SEEN. SAY, YOU'RE PRETTY **SHORT!!** IN THE NEWS- PAPER PHOTOS YOU ALWAYS **APPEAR TALLER!!**

WHY IS THIS A SECRET PLACE?!!... AND WHY DO YOU CALL YOURSELF THE SPIRIT?!!

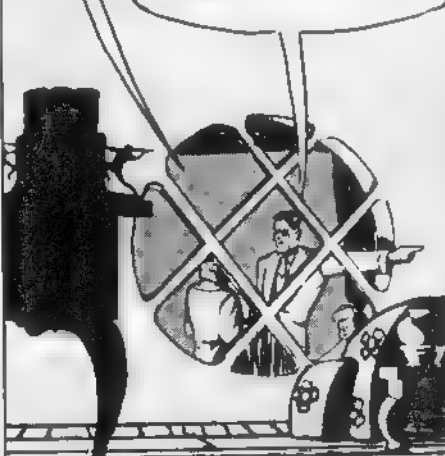


TO HIDE MY REAL IDENTITY... I SEE A LONG TIME AGO I WAS FOUND IN A COMA.. BELIEVING ME DEAD, THEY BURIED ME... HOWEVER, 24 HOURS LATER I AWOKED AND BROKE OUT OF MY GRAVE... I THEN REALIZED THAT I WAS OFFICIALLY DEAD. SO I BECAME THE SPIRIT AND I'M DEVOTING MY 'SECOND' LIFE TO FIGHTING CRIME BEYOND THE REACH OF THE LAW.....



AH, I SEE. THE SPIRIT, A DEAD MAN. ER... THAT IS.. OFFICIALLY....

... HERE IN THE VERY PLACE I WAS BURIED I'VE BUILT MY HOME AND A COMPLETE CRIME LABORATORY!



CLEVER.. HA! YOU WOULD MAKE A GOOD MEMBER OF MY SECRET POLICE!!

NO!... I SAID I FIGHT CRIME, NOT SPY AND BETRAY!!



CAREFUL HOW YOU TALK TO ME!!! I AM THE LEADER THE CONQUEROR. IT IS AN HONOR TO SERVE ME!!!

WHY YOU EGO MANIAC!! YOU ARE THE WORLDS MOST HATED MAN!!

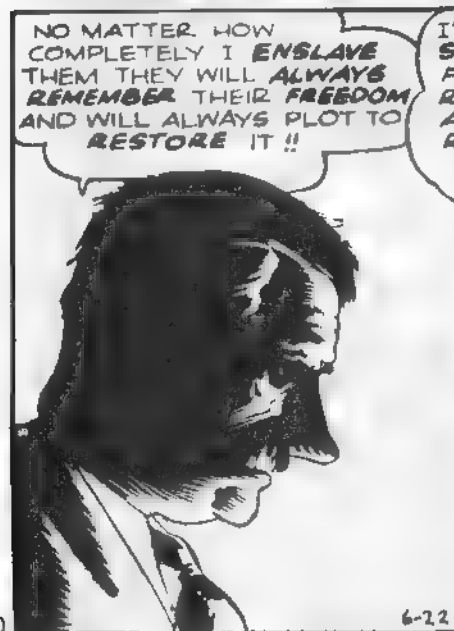
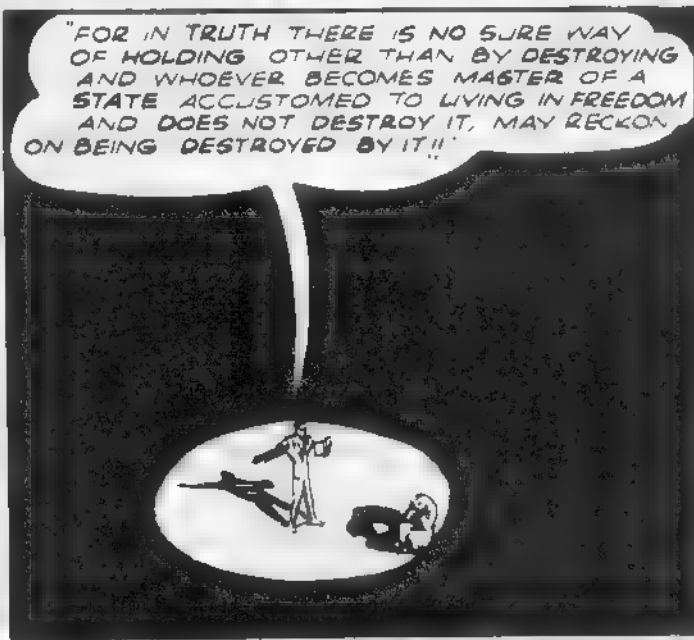


NO.. NO!! THE PEOPLE OF THIS COUNTRY ADMIRE ME... I WILL GO OUT TO THEM NOW... STAND ASIDE!!



FLASH... THIS IS A SPECIAL BULLETIN... IT IS BELIEVED THAT A POLICE ARE CHECKING A WELL KNOWN RUMOR THAT RIGHT HERE IN AMERICA... LYNCHING PARTIES OF CITIZENS ARE FORMING DOWN TOWN...

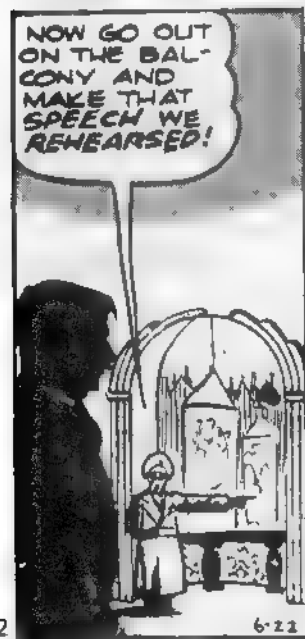
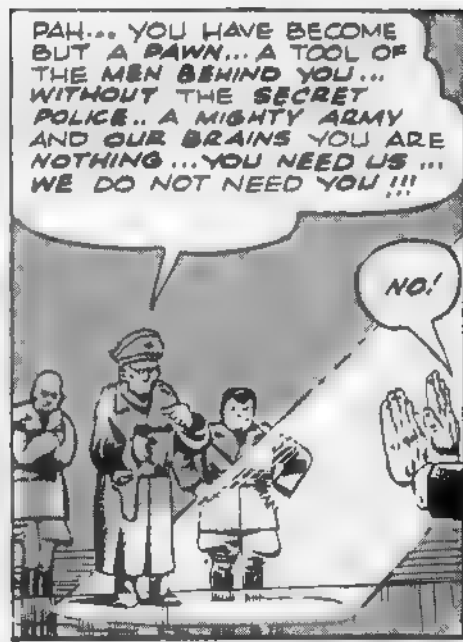






...And so the dictator went to right his wrong.. and The Spirit was sure the world would live happily ever after ...





FIRST ISSUE!!!

COVER BY PAUL GULACY!

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Detail from "Life" plate



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by WILL EISNER

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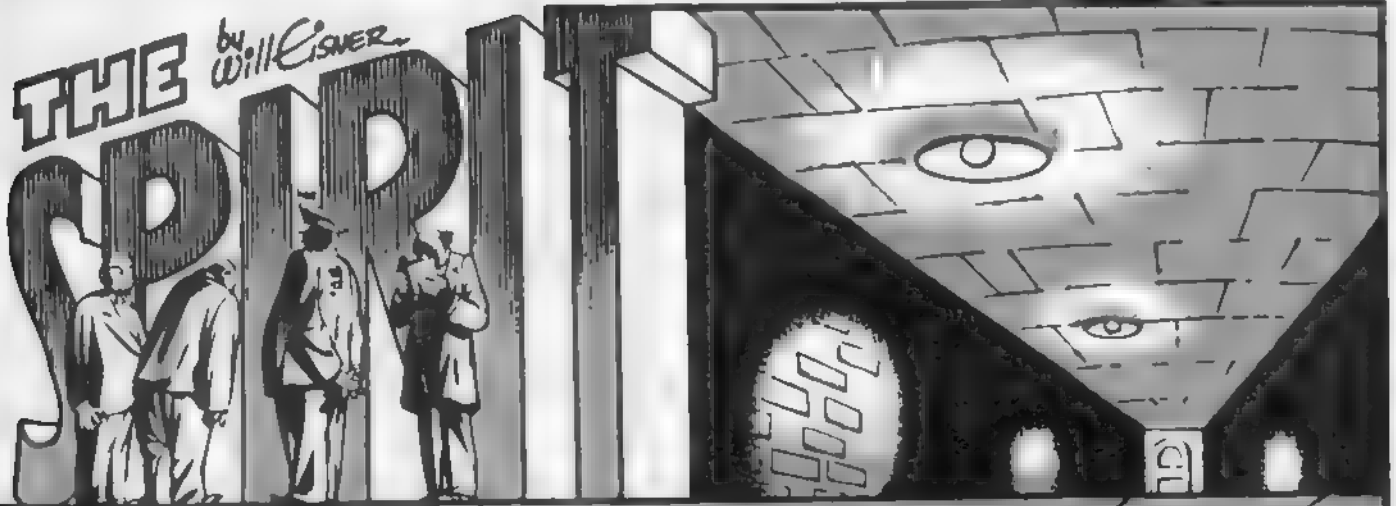
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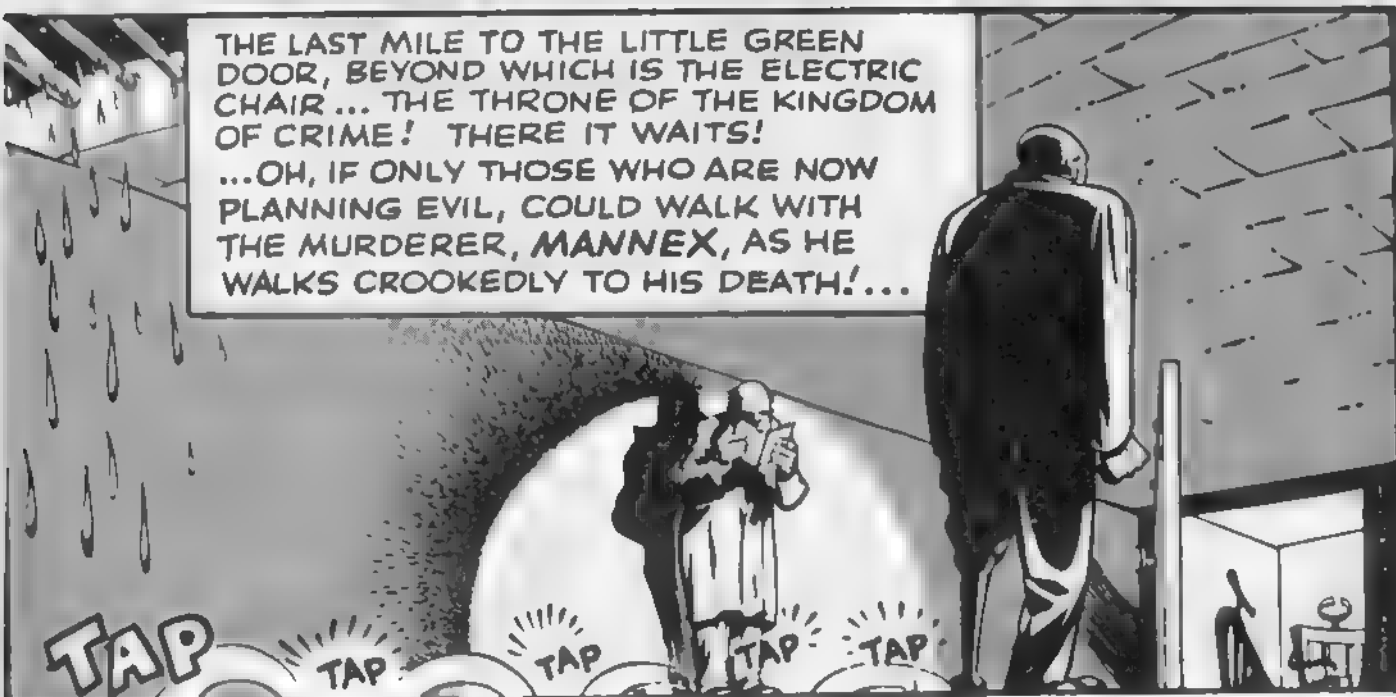
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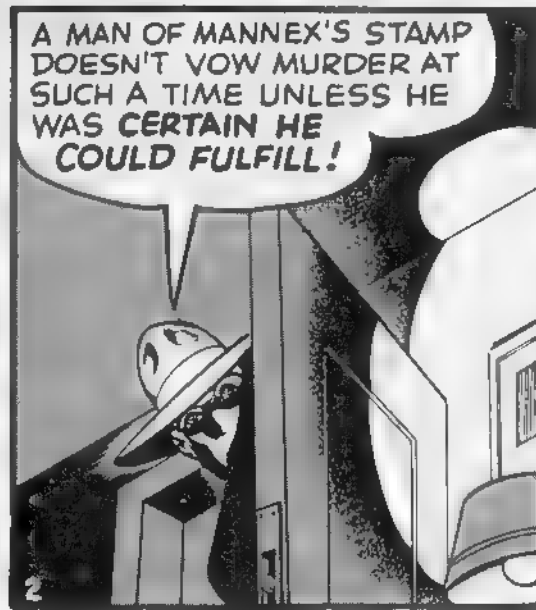
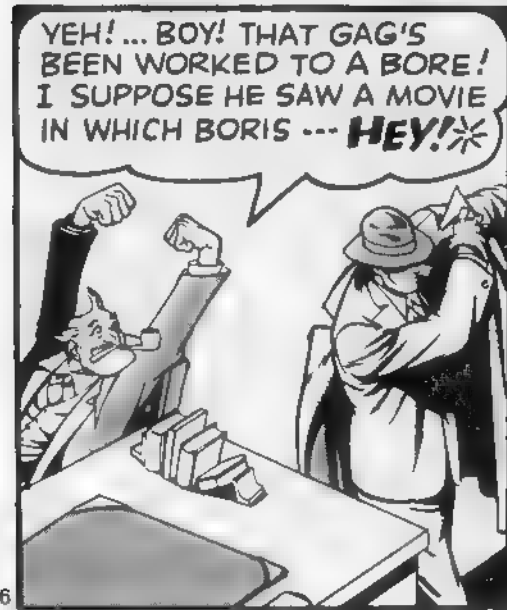
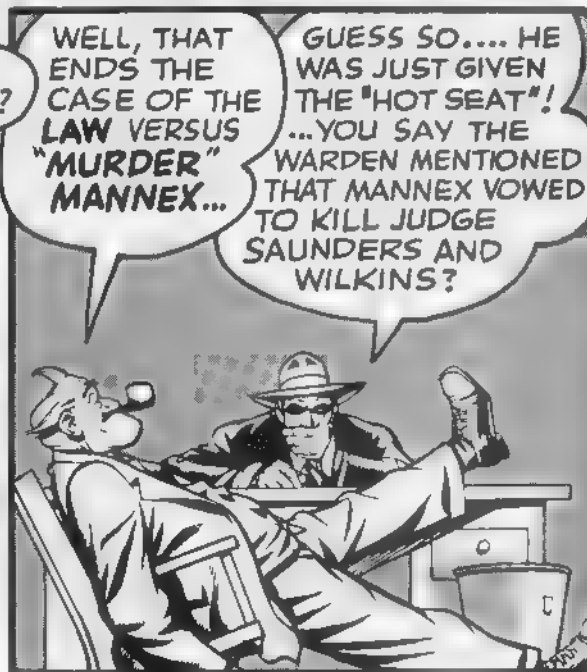
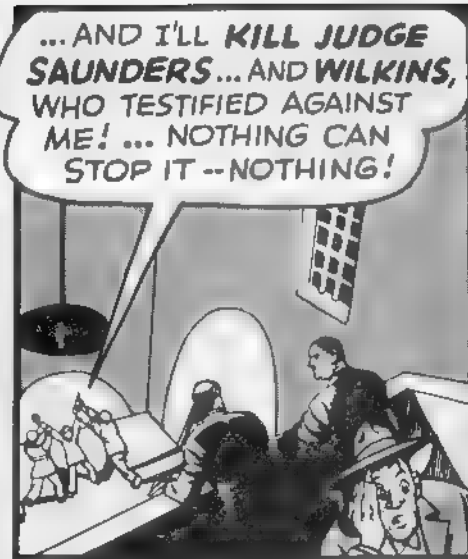
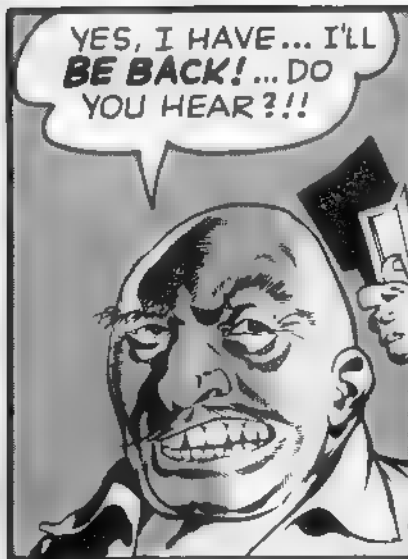


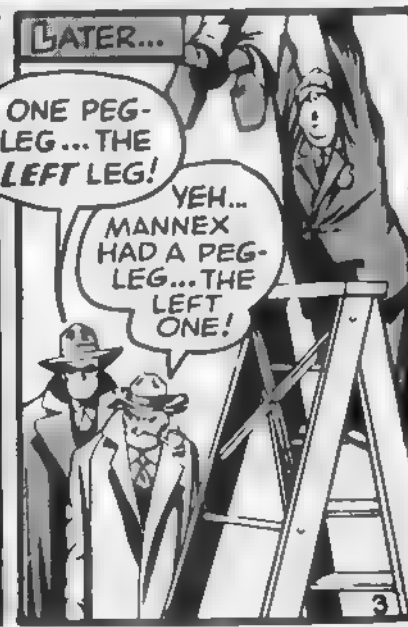
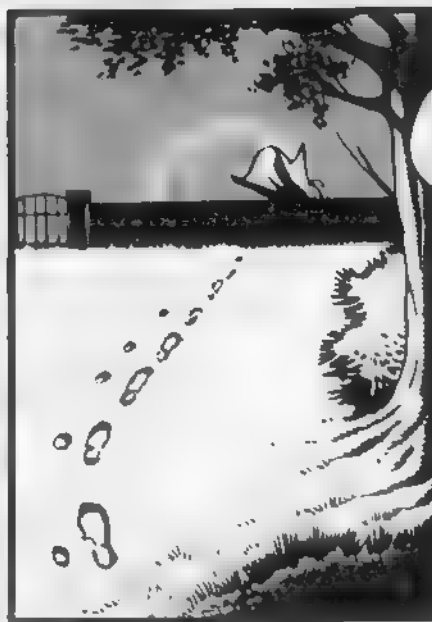
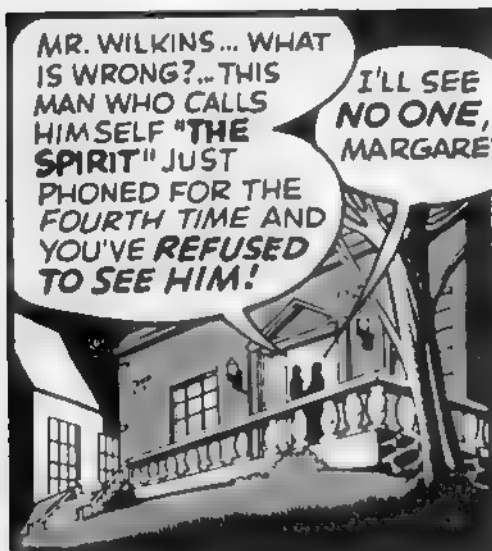
THE LAST MILE



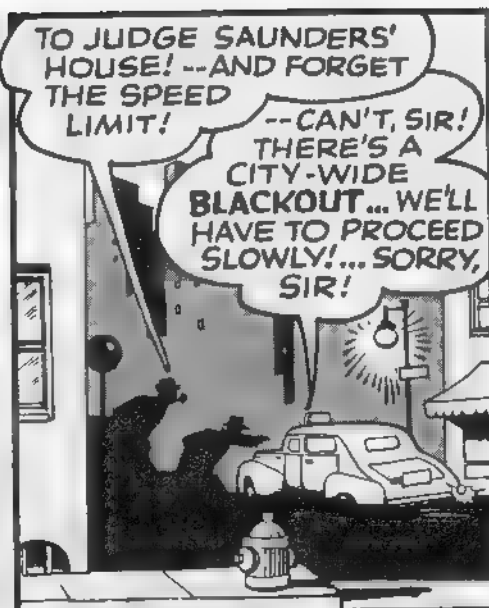
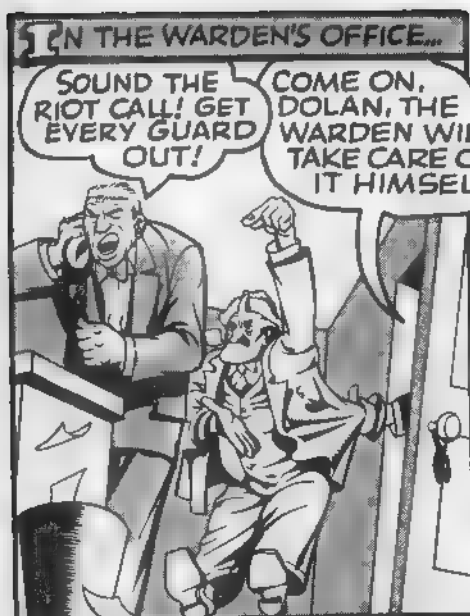
THE LAST MILE TO THE LITTLE GREEN DOOR, BEYOND WHICH IS THE ELECTRIC CHAIR ... THE THRONE OF THE KINGDOM OF CRIME! THERE IT WAITS!
...OH, IF ONLY THOSE WHO ARE NOW PLANNING EVIL, COULD WALK WITH THE MURDERER, **MANNEX**, AS HE WALKS CROOKEDLY TO HIS DEATH!...



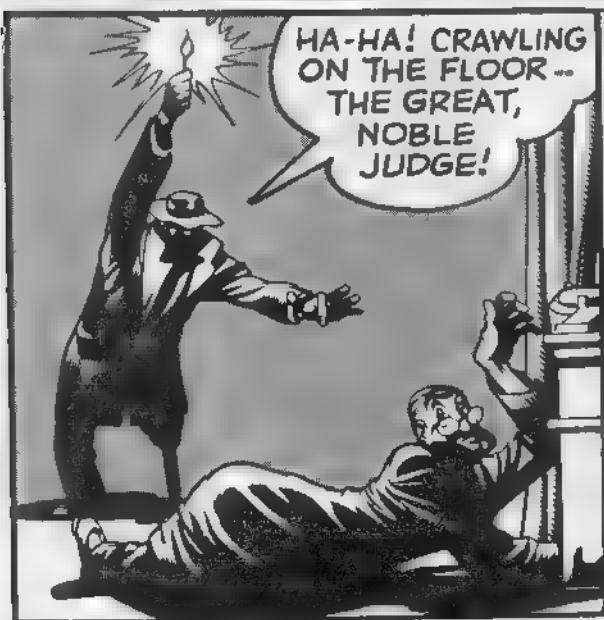
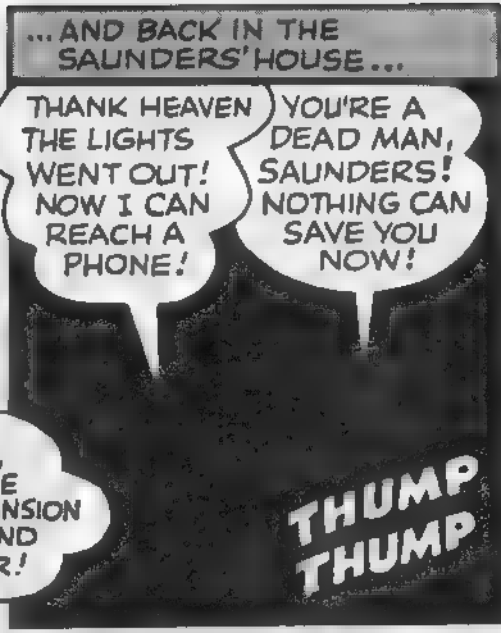








**AT THAT MOMENT...
IN CENTRAL CITY'S
POWER STATION ...**



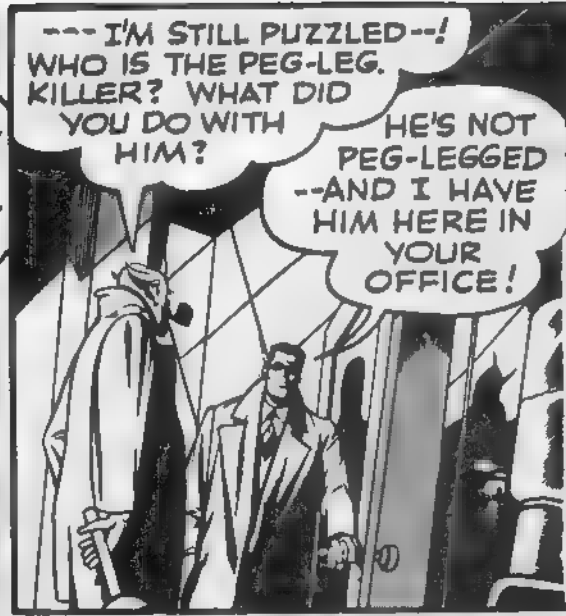


NO... OH, WHAT A SAP I'VE BEEN! HE'S AS SOUND AS YOU AND I...



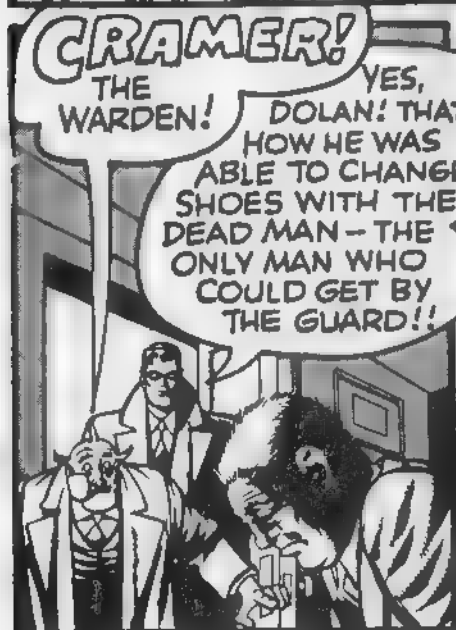


SAUNDERS IS OKAY, EXCEPT FOR A MINOR CONCUSSION... NOW, TELL ME...



--- I'M STILL PUZZLED ---! WHO IS THE PEG-LEG. KILLER? WHAT DID YOU DO WITH HIM?

HE'S NOT PEG-LEGGED --AND I HAVE HIM HERE IN YOUR OFFICE!

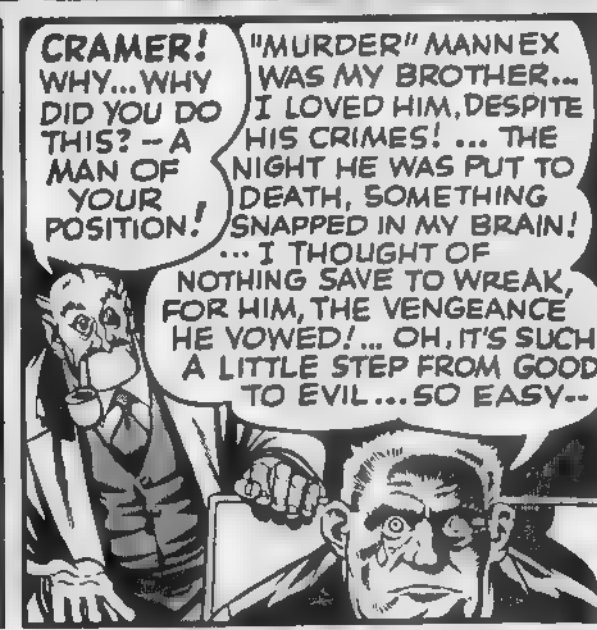


CRAMER!
THE WARDEN!

YES, DOLAN! THAT'S HOW HE WAS ABLE TO CHANGE SHOES WITH THE DEAD MAN -- THE ONLY MAN WHO COULD GET BY THE GUARD!!

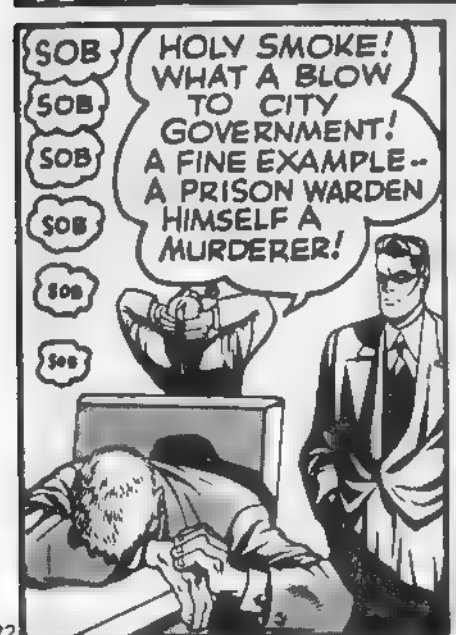


AS FOR THE PEG-LEG... ANYONE CAN DO THAT... SEE?



CRAMER!
WHY... WHY DID YOU DO THIS? -- A MAN OF YOUR POSITION!

"MURDER" MANNEX WAS MY BROTHER... I LOVED HIM, DESPITE HIS CRIMES! ... THE NIGHT HE WAS PUT TO DEATH, SOMETHING SNAPPED IN MY BRAIN! ... I THOUGHT OF NOTHING SAVE TO WREAK, FOR HIM, THE VENGEANCE HE VOWED! ... OH, IT'S SUCH A LITTLE STEP FROM GOOD TO EVIL... SO EASY--



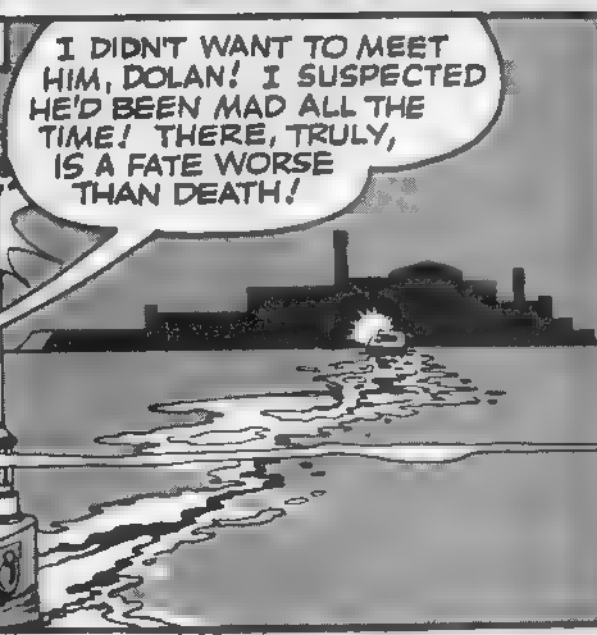
SOB
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HOLY SMOKE! WHAT A BLOW TO CITY GOVERNMENT! A FINE EXAMPLE -- A PRISON WARDEN HIMSELF A MURDERER!



A WEEK LATER...

YOU'RE A LITTLE LATE, SPIRIT! CRAMER'S ON THAT BOAT, HEADED FOR BEDROCK ISLE---



I DIDN'T WANT TO MEET HIM, DOLAN! I SUSPECTED HE'D BEEN MAD ALL THE TIME! THERE, TRULY, IS A FATE WORSE THAN DEATH!

Essay on Comic Art

No. 6 (Writing & Sequential Art)

By WILL EISNER

Two major components make up the technology of sequential art: drawing and writing.

"Writing," as it is practiced in sequential art, can be defined as the conception of the idea, composing of words and the construction of the story. It is critical to this medium because it is at once a part and the whole of it. It is a special skill, its requirements not always in common with other forms of "writing" for it deals with a singular technology. Words in this art form can provide the images with cohesion and purpose.

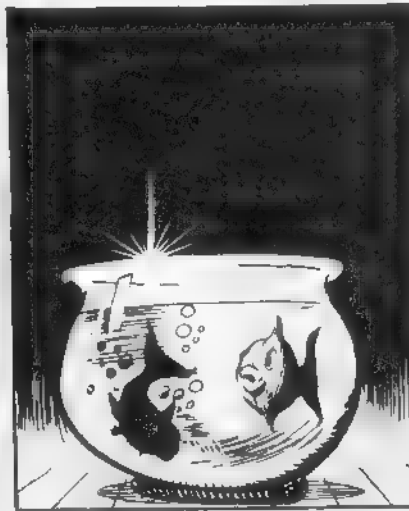
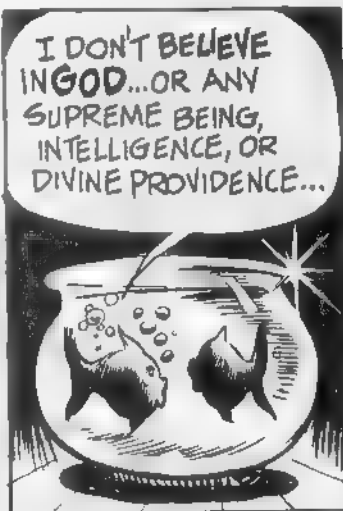
Given the premise that the ultimate function of sequential art is the conveyance of a message or story within a unique exposition, the two are irrevocably interwoven. Sequential art is not simply the act of weaving a fabric in which both parts are inseparable.

In writing with words alone, the author directs the reader's imagination. In comics the imagining is done for the reader. An image once drawn becomes a precise statement that brooks little or no further interpretation. When the two are "mixed" the words become welded to the image and no longer serve to describe but rather to provide sound, dialogue and connective passages.

INSEPARABLE WORDS/ART:

This simple example of the interdependency of words (text) and image (art) undertakes a theme of some sophistication. In this case the art without the text would be quite meaningless. Here the artist is also "writing."

1. By using a single perspective throughout he creates an unmitigated focus on the



fish, the periphery of their world and the sense of timelessness. 2. A black background of utter simplicity creates an abstractness that is part of the message. 3. The positioning of the fish and the unembellished rendering of the art does not intrude on the theme. 4. The deliberate pause (timing) by the insertion of a wordless panel adds weight and power to the "punch" line. 5. Making the words BELIEVE, GOD and WHO boldface adds sound and disciplines the reader's attention.

THE WRITER AND THE ARTIST

In order to consider, separately, the technology of writing for this medium, it is necessary to arbitrarily define "writing" for comics as the function of conceiving the idea and the story, creating the order of telling and fabricating the dialogue or narrative elements. With this as a "given," we can arrange an order of progression which assembles itself as follows:

The idea and the story or plot;

The employment of words and the architecture of the structure composed of words and imagery that expands or develops the concept of the story;

The exposition of that idea by the deployment of these elements to depict what has, until this moment, been in the mind of the writer.

Each component pledges allegiance to the whole. The writer must at the outset be concerned with the interpretation of his story by the artist and the artist is a captive of the story or idea. He is in fact in its employ. The separate considerations of these functions are so directly involved with the aesthetics of the medium because the actual segregation of the writing and art function has proliferated in the practice of modern comics.

Unlike theatre (including cinema), in which the technology of its creation demands by its very nature the coordinated contributions of many specialists, comics have a history of being the product of a single individual.

The departure from the work of an individual to that of a team has been due to the exigency of time rather than to the need for highly specialized skills such as photographer, animator, musician and set designer. More often the publisher ordains it out of a need to maintain continued control of his properties or the editor will assemble a team to suit an editorial thrust.

Many times the artist will bow to the editor's opinion that he has limited "writing" skills -- or the artist will voluntarily abdicate the "writing" role. So, to accomodate the dictates of the publisher or time the artist will engage the services of a writer, or the writer will engage the skills of an artist. A bemusing result of this phenomenon has been the dilemma faced by modern comic book publishers when they have sought to return to the creator the "originals" after publication. Who is the "creator" of a comic page which was written by one person, penciled by another and inked, lettered (and perhaps colored or backgrounded) by still others??

A factor that has always had an impact on comics as an art form is the underlying reality that we are dealing with a medium of expression which is primarily visual. Artwork dominates the reader's initial attention. This then lures the artist to concentrate his skills on style, technique and graphic devices which are designed to dazzle the eye. The reader's receptivity to the sensory effect and often their evaluation of its worth reinforces this concern and encourages the proliferation of artistic athletes who produce pages of absolutely stunning art held together by almost no story at all.

In comics that serve as essentially voyeuristic audience or where the story demands are oriented toward a simple superhero, the action and style of art becomes so dominant that it mitigates the "weave" of writing and art. Another factor in the loosening of this fabric is the procedure whereby the writer gives the artist the bare summary of a plot. The artist proceeds to create an entire sequence of art, composing his panels around a general assumption of unwritten dialogue and the satisfaction of his perception of the plot's requirements. The completed work (at this point little more than a tapestry) is returned to the writer who must then apply dialogue and connecting narrative. Under these circumstances there could occur a struggle for identity as the writer, seeking to mantain his equity in the idea, overwrites in spaces arbitrarily allocated to him by the artist who has created an interpretation that is now irrevocable.

THE APPLICATION OF "WRITING" (see also opposite page): Assume for this example a script (segment) prepared by either the writer or the artist which deals with a fugitive who is running away from pursuing police. Here we seek a demonstration of the various possible applications of text which include dialogue, connecting narrative and description. Remember that in creativity there is no "right" or "wrong."



EXAMPLE 1 (humor): A "pure" visual! The "writing," which may either have preceded the creation of the art in the form of a couple of sentences or description or been described orally, is dispensed with entirely.



EXAMPLE 2 (humor): Since humor deals in exaggerated simplification, so must the "writing." Because of the simplicity of the art, text can (and has the freedom to) alter either meaning or intent. It can also affect the humor by adding a dimension of incongruity.



EXAMPLE 3 (realism): A minimum of word usage. Words here are employed for sounds. The artist shoulders the burden of conveying the action and the emotion of the fugitive by imagery alone.



EXAMPLE 4 (realism): Balloons are more liberally used to reinforce the theme.



EXAMPLE 5 (realism): A heavy application of narrative seeks to add dimension to the art and tries to participate in the story-telling by repeating (or reinforcing) what the images are trying to tell.

In view of this interdependence there is therefore no choice (in fairness to the art form itself) but to recognize the primacy of the writing. In doing so, however, one must then immediately acknowledge that in a perfect (or pure) configuration the writer and the artist should be embodied in the same person. The writing (or the writer) must be in control to the very end.

STORY AND IMAGERY

In practice the creator, given or having conceived the idea, sets about to develop it with words and imagery into a unified whole. It is here that the graphic elements ascend to dominance. For the end product is, after all, to be read as a total visual. It is this "mix" which is, in the final analysis, the ultimate test of the success and quality of the sequential art effort.

STORY DEVELOPMENT

From the outset the conception and writing of a story is affected by the limitations of the medium. It virtually dictates the scope of a story and the depth of its telling. It is for this reason that stories and plots of simple, obvious action have long dominated comic book literature. The selection of a story and the telling of it, becomes subject to limitations of space, skill of the artist and the technology of reproduction. Actually, from the viewpoint of art or literature, this medium can deal with subject matter and theme of great sophistication.

Of the many elements of a story the most amenable to imagery are scenery and action. It is also reasonable to expect this medium to deal with abstractions that can be conveyed by human action and scenery. The dialogue which gives voice to the thought processes has the effect of rendering action meaningful. Text used in the introduction of a sequence or interposed between panels is employed to deal with the passage of time and changes in locale. In this connection, perhaps the most useful (and most used) word in comics is "MEANWHILE."

There is no absolute ratio of words-to-picture in a medium where words (lettering) are in themselves part of the form. Sequential art operates under a rule of thumb that defines an image as either a "visual" or an "illustration." I define a "visual" as a series or sequence of images that replace a descriptive passage told only in words. An "illustration" reinforces (or decorates) a descriptive passage.

It is the "VISUAL" that functions as the "purest" form of sequential art because it seeks to employ a mix of letters and images as a language in dealing with narration.

At the outset the creator makes a determination as to the nature of the story. He must determine if he is dealing with the exposition of an idea, a problem and its solution or the conveyance of the reader through an experience.

The style of treatment (i.e. humorous or realistic) has an obvious importance in the considerations that follow. Most often this is a predetermined concept and is eliminated from conscious choice or protracted deliberation. It is nonetheless important to factor it in the following steps.

In the next step the story is "broken down." At this time the application of the story and plot to the limitations of space or technology of the conveyance takes place. Page size, number of pages, reproduction process and available colors influence the "breakdown." Sometimes, particularly in the situation where the script is prepared by a writer for an artist, the fundamental breakdown is performed by the writer in the process of his work. The writer initiates the breakdown and expects (very often with a fervent prayer) the artist to reproduce or convert into visuals the description of action and compositional instructions that accompany the dialogue. Obviously, a close rapport between the two will prevent impossible demands by the writer and confounding modifications (generally in the form of abbreviations and downright omissions) by the artist who is often struggling more with the limitations of space, time and skill of rendering (not to mention laziness) than with intellectual considerations.

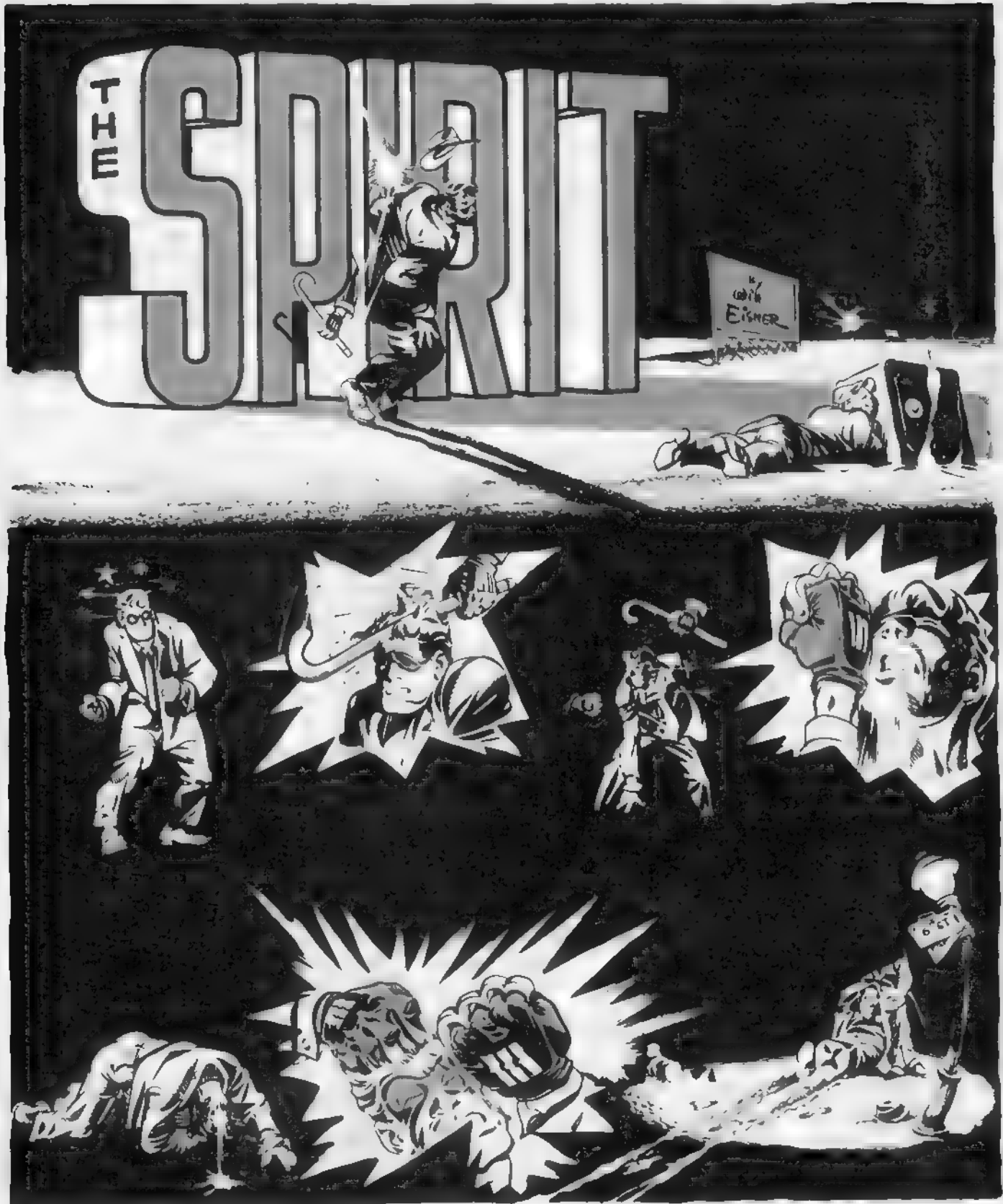
It takes a very sophisticated writer of long experience and dedication to accept total castration of his words, as, for example, a series of exquisitely written balloons which are discarded in favor of an equally exquisite pantomime. Where the artist must deal with or is forced to preserve the "inviolability" of the writer's words (as in dialogue or narrative passages) the result is often a string of "talking heads." Where the writer is capable of accompanying his text with sketches as an integral part of the script the problem is less severe.

Of course, where the writer and the artist are the same person these problems are somewhat buried in the thinking process of the writer/artist and are laundered in the flow of decision making. But he must, nevertheless, go through the entire process whether or not he does it on a set of thumbnails (writing dialogue as he goes) or following the formality of typing up a script for his own use. Here, at least, the writer's sovereignty and equity is no longer involved.

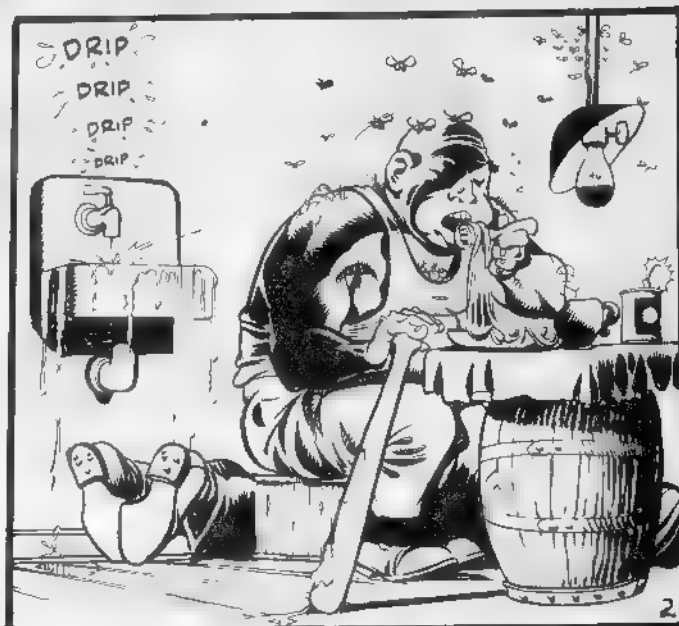
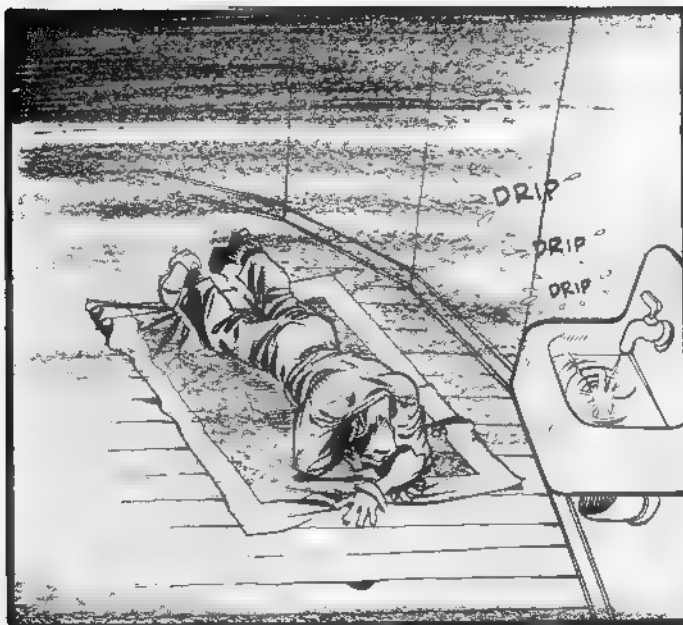
The next step is the fashioning of panel composition and arrangement. Here the skills of expressive anatomy are applied to stagecraft. In this step too the treatment of the lettering in the balloons and their execution is fixed. If the balloons are set down before the art, they become part of the composition and action rather than an impediment. This procedure also provides the artist with some freedom in rendering.

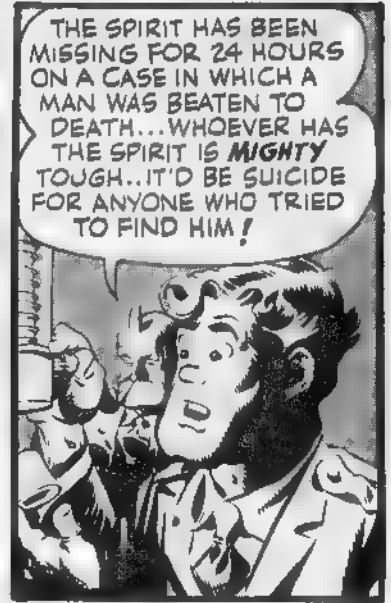
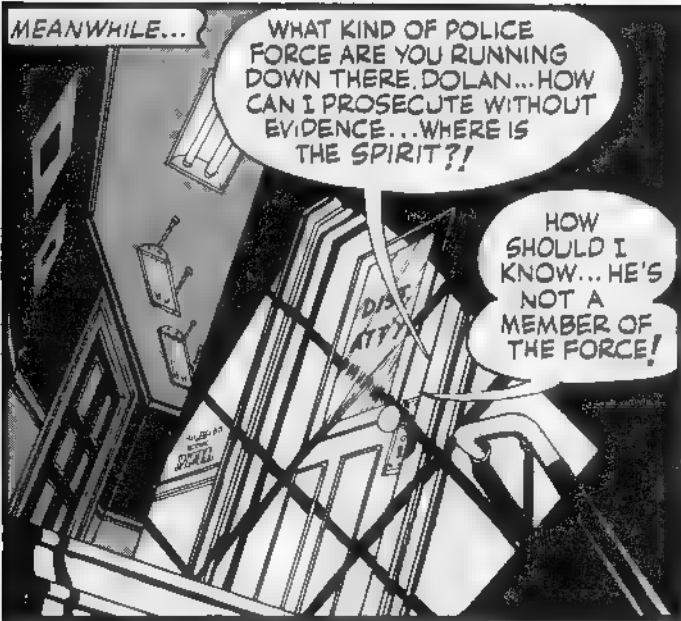
The final step, of course, is the rendering of the art and the choice or application of color. This too, as were all the previous steps, is in the total service of the story, because it is the story, after all, which is the function of comics.

KLINK vs. TOPUS



ORIGINALLY PUBLISHED AUGUST 10, 1947







NOW, THIS IS WHERE
"SPIDER" WAS PICKED UP.
THERE OUGHTA BE A CLUE
THAT NO ONE BUT A SMART
COP LIKE ME...



















HALP! HALP!
POLICE.. (PUFF) (PUFF)
THE OCTOPUS HAS
THE SPIRIT...

...AH TOLDJA, OFFICER KLINK
AH WUZ BLINDFOLDED.. ALL
AH KNOW IS THAT THE
OCTOPUS WILL COME HERE
▶ TO GIT THE MONEY
OUTTA THE SAFE!

**FINE... RUN ALONG
TO HEADQUARTERS
...I'LL WAIT ON
THE OCTOPUS...
BOY, OH BOY, I'M
GETTING IN ON THE
BIG TIME AT
LAST!**

HMM... COMMISSIONER
KLINK... NOT BAD.. OF
COURSE I'LL LET DOLAN
HAVE HIS OLD BEAT
BACK...

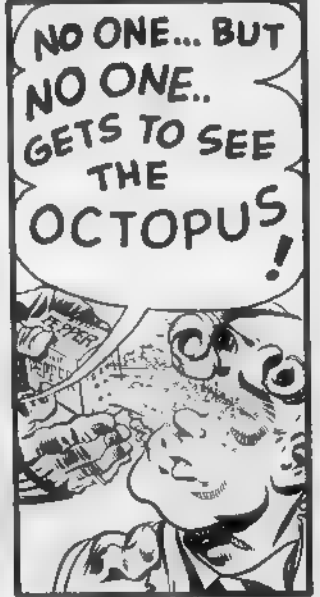
WAK!

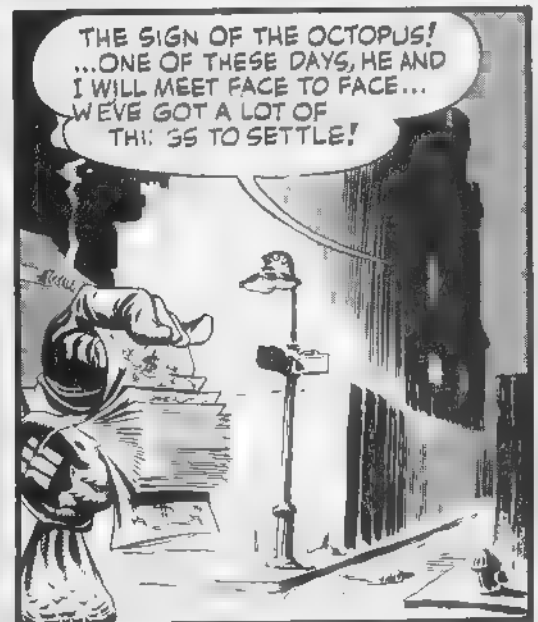



















SUCKER!
YOU FELL F
AN OLD O
TATA C
THE

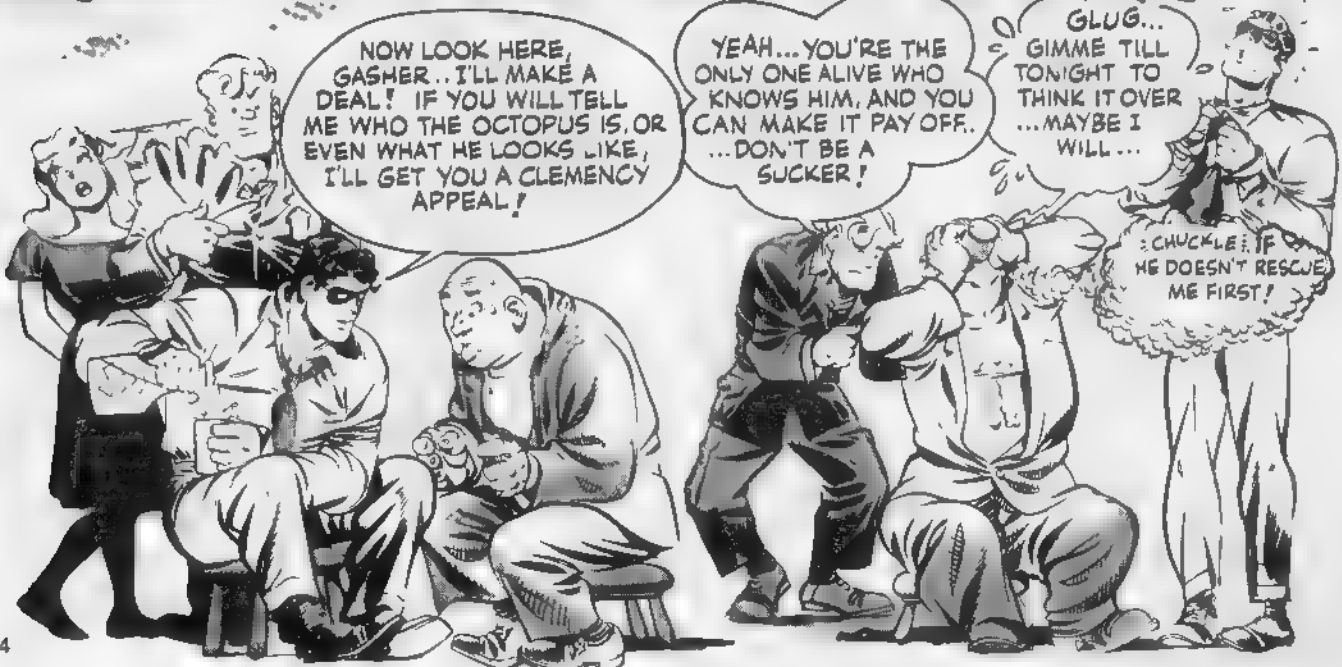
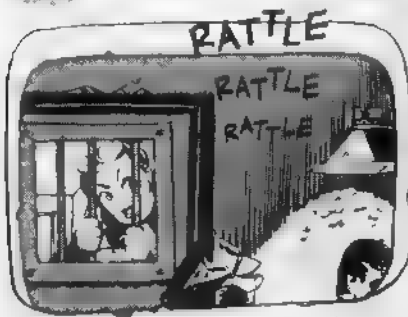
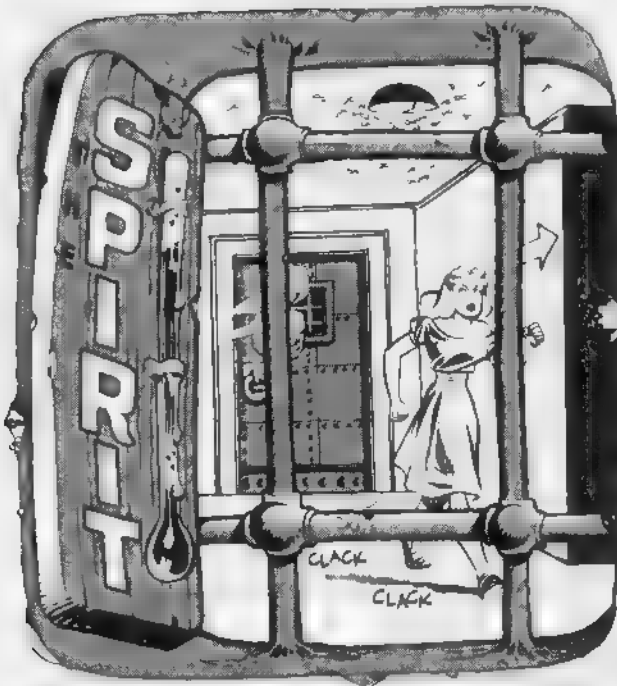
AND SO, SEVERAL MINUTES LATER..

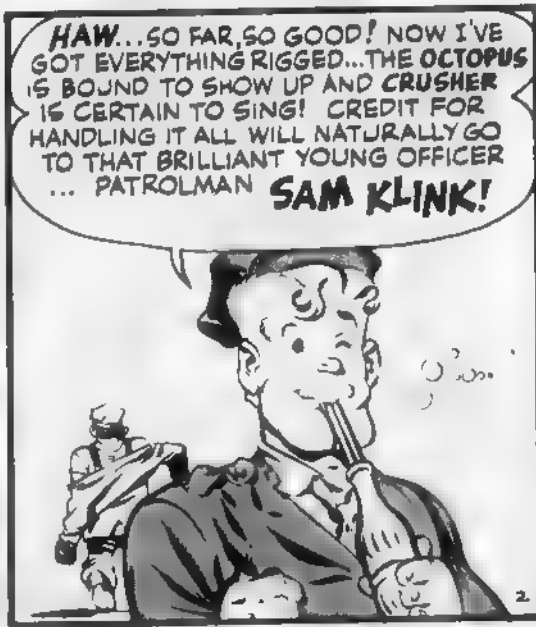
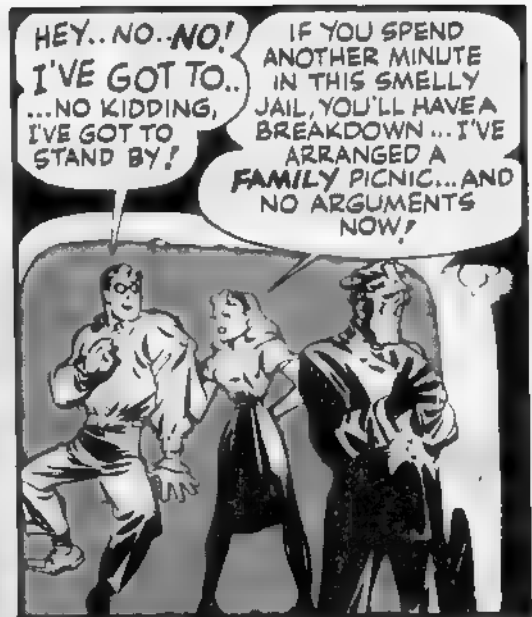
THE MONEY MUST BE AT
HEADQUARTERS... YOU
KNOW, FLATFOOT... **TALK**





PICNIC



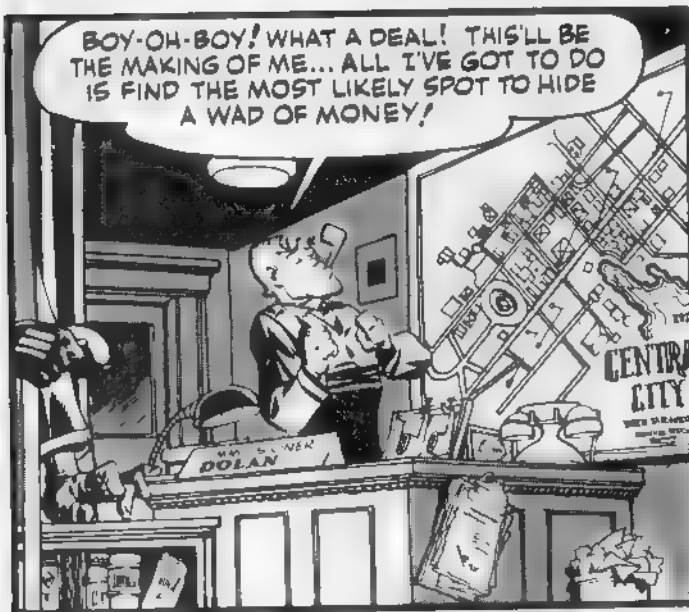
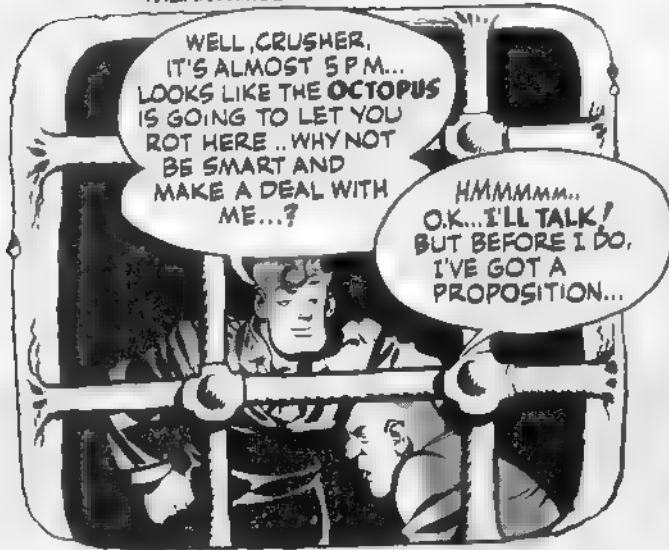




ONE
HOUR
TWO
WATERMELONS
TWO
COLD CHICKENS
SIX
FRANKFURTERS
AND
SEVERAL
POUNDS
OF ASSORTED
STUFF
LATER.....



MEANWHILE...



MEANWHILE...

OOOH, MY BACK!
I CAN'T SEARCH ANOTHER
FOOT... LET'S QUIT! I'LL BUY
EBONY ANOTHER BALL.

HEY, FOLKS!
LOOKIT WHUT
AH FOUND!
A SATCHEL...

MONEY..
OODLES OF
IT!

LET ME SEE THOSE
SERIAL NUMBERS...
HMMM?

NOW
WHO WOULD
BURY
MONEY
OUT
HERE?

GOOD GRIEF!
GET IN THE CAR, EVERYBODY..
WE'RE GOING BACK TO
HEADQUARTERS... AND
I'LL DRIVE!

ER.. THIS CAR
CAN'T DO MORE THAN
90 M.P.H., SPIRIT!

QUIET, DOLAN,
I'M THINKING..

HUH!.. AT
THIS SPEED AH
DON'T DARE THINK!

POLICE HEADQUARTERS...

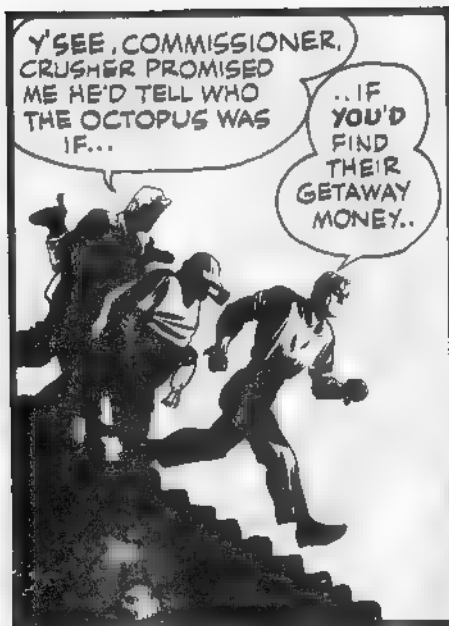
PATROLMAN
KLINK...

AH, GOOD EVENING,
FOLKS.. HAVE A NICE
DAY? I'VE GOT A
LITTLE SURPRISE FOR
YOU...

YEAH?

UH-HUH! IN ALL MODESTY
I MUST ADMIT THAT I DID
HAVE TO DO A CONSIDERABLE
AMOUNT OF **BRAIN** WORK..
BUT I SURE GOT THE
WHOLE THING WORKED
OUT COLD...

REALLY?
LET'S
GET TO
CRUSHER'S
CELL...
HURRY!

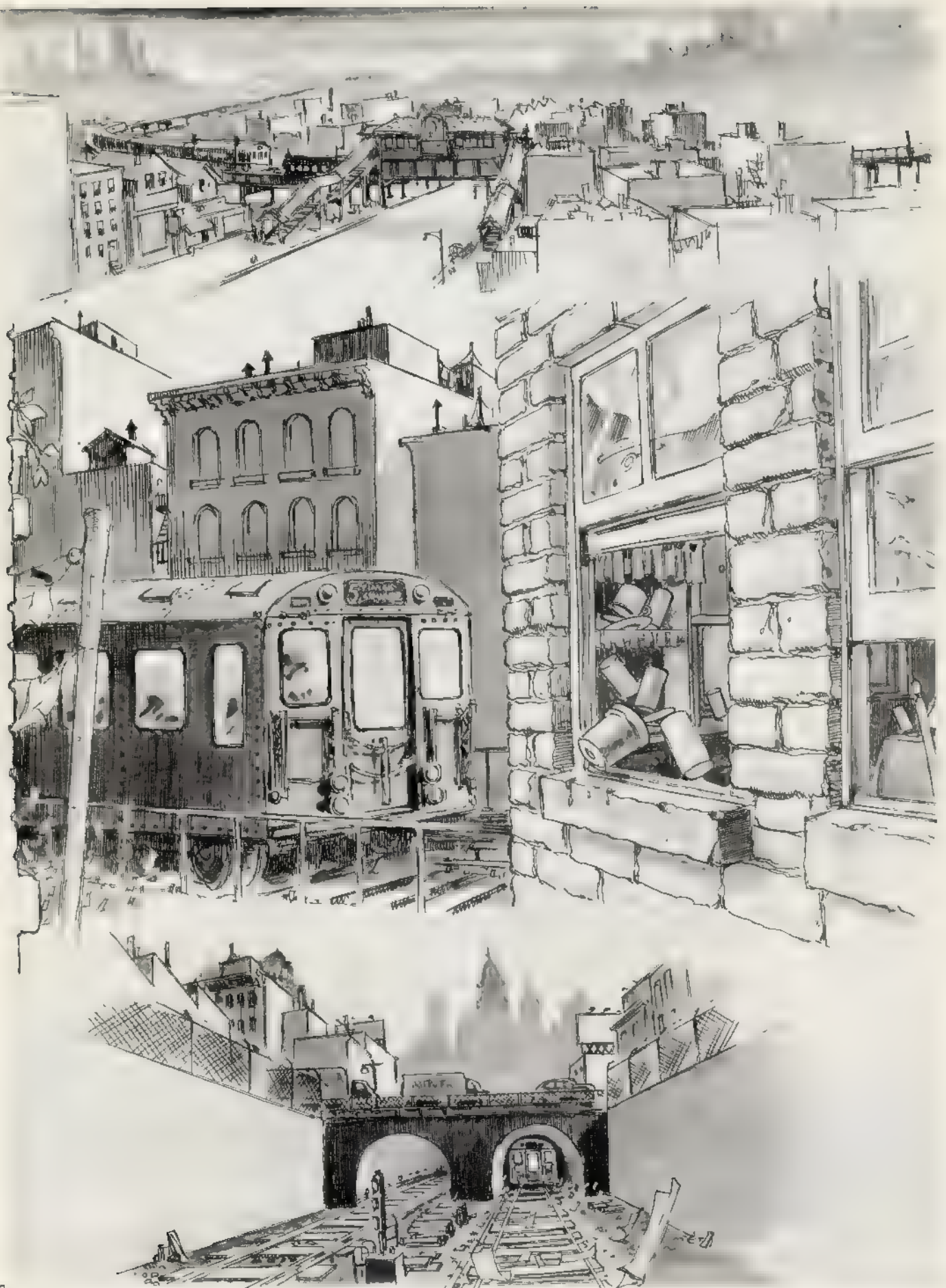




AS THE BIG CITY CLAWS THE SKY FOR MORE LIVING SPACE
 SO IT BURROWS INTO THE EARTH FOR COMMUTATION
 CATACOMBS WITH CAPILLARIES
 THROUGH WHICH SHUTTLE THE TRAINS.

MARSHALLED AT NIGHT IN NAKED YARDS ON ITS OUTSKIRTS
 THEY REST UNTIL DAWN...THEN AN UNSEEN INTELLIGENCE
 DISPERSES THEM INTO THE TIDAL FLOW OF CITY LIFE.
 HUMORLESS IRON REPTILES, CLACKING STUPIDLY
 ON A WEBBING OF GRACEFUL STEEL RAILS,
 THEY SNAKE THROUGH THE MAZE OF BUILDINGS
 UNTIL FINALLY, FINDING A TUNNEL MOUTH,
 THEY PLUNGE INTO THE BOWELS OF THE CITY.





AN AFFAIR ON THE BMT LOCAL

YOU'RE
LOSING YOUR
TEETH. YOU ARE
LOSING YOUR
TEETH. YOU ARE
LOSING

...LET'S BE CIVILIZED
ABOUT THIS, HELEN... I
WANT A DIVORCE.. FACE IT...
WE'VE HAD 15 YEARS OF
PURE AGONY... AGONY

OKAY... YOU'RE
HIRED... DO YOU
THINK YOU CAN
HANDLE THE JOB?

WE'RE A
HAPPY
FAMILY
HERE
WE...

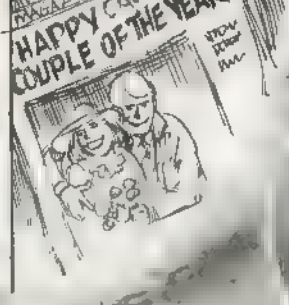
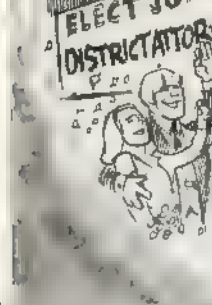
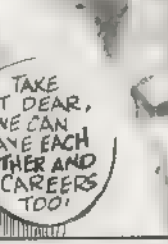
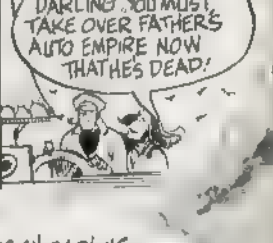
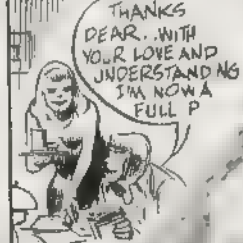
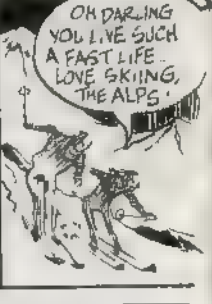
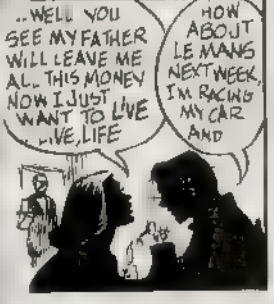
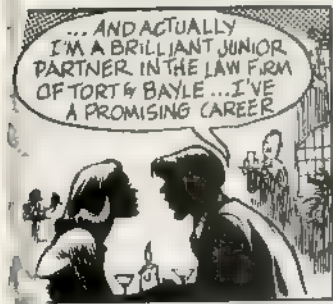
STEAK
8.99

BEANS
.75

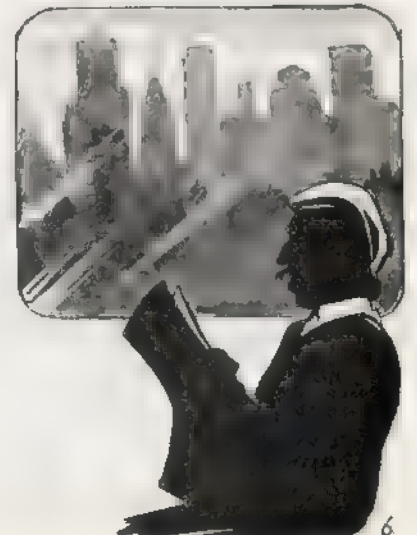
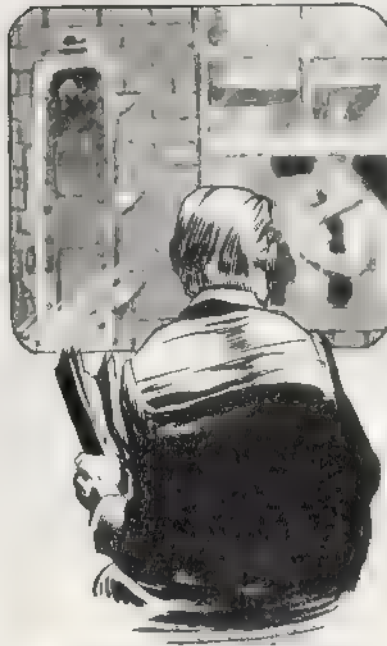
BANANAS
1.49

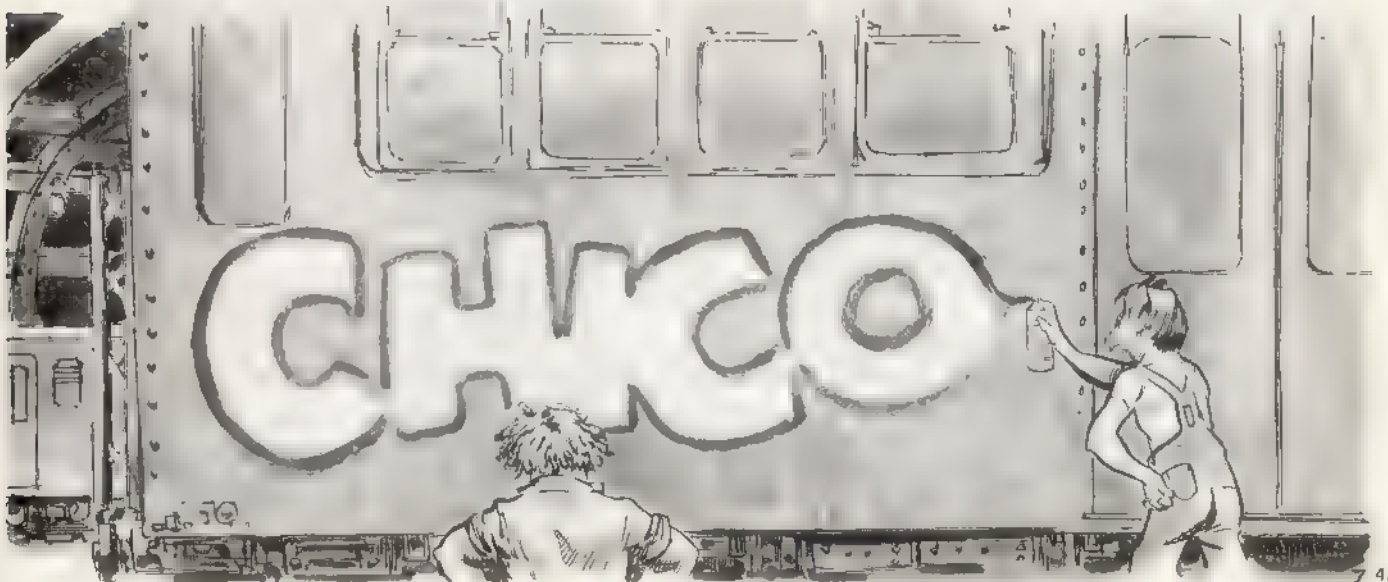
APPLES
.59 CENTS

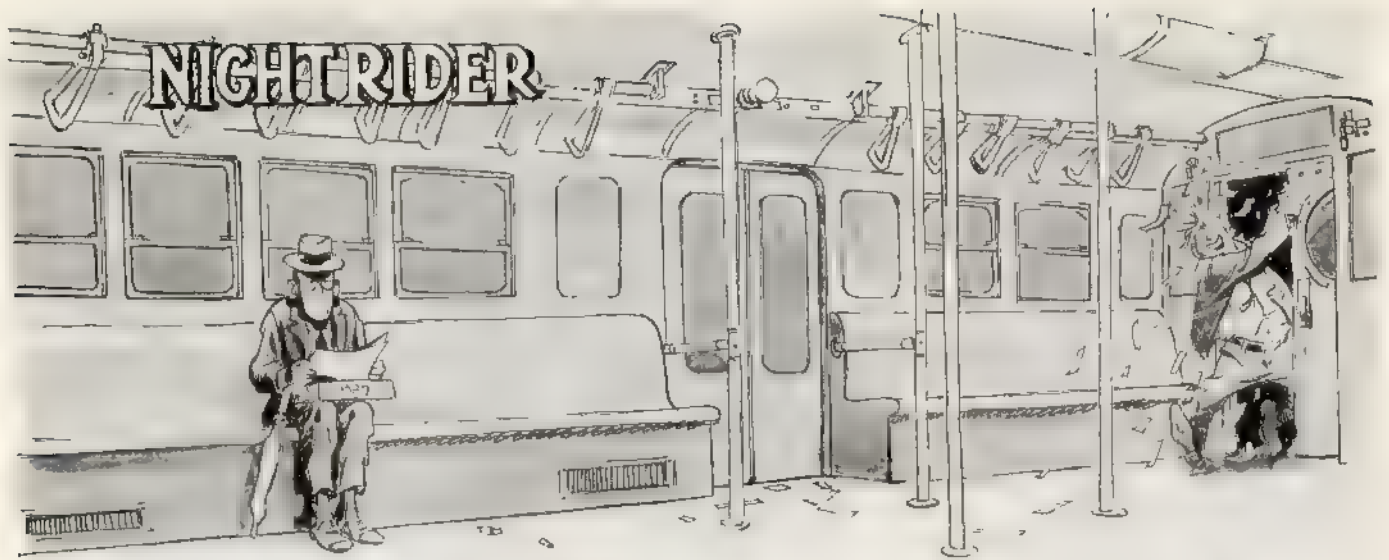
OUR
FATHER
WHO













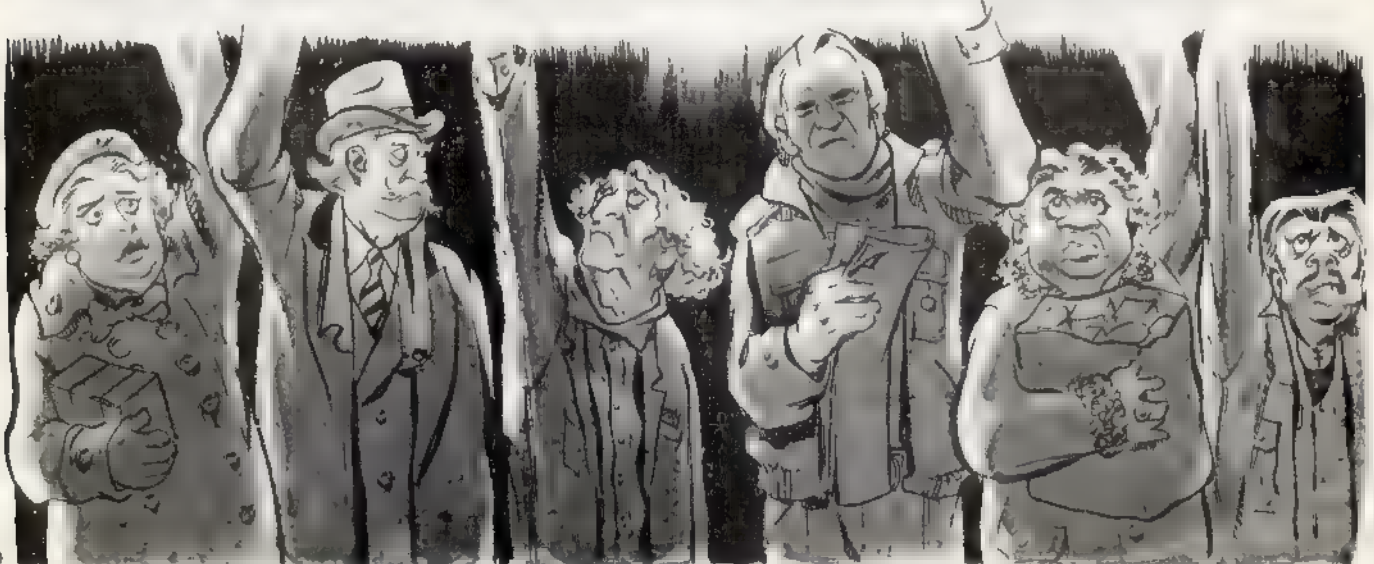
BLACKOUT!



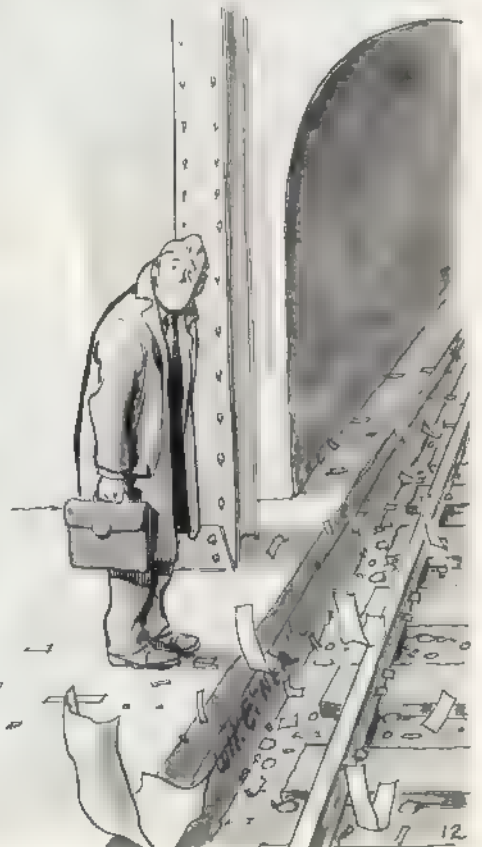
... THERE WAS A TEMPORARY POWER FAILURE ON THE IRT LINE TODAY



TRAINS WERE STALLED IN THE TUNNEL AT 125TH STREET TWENTY MINUTES



THE LAST MAN



LETTERS

LIKED KURTZMAN-EISNER PIECE

I simply loved *Spirit* No.31! These stories, though decades old, seem so fresh that they could have been written tomorrow. Personal favorite was "The Siberian Daggar," which flew along like a 30s screwball comedy (my specialty). The only thing missing was Mischa Auer playing "Oh Chichornia." However, this was made up for with the appearance of Orcha Chornya! Love those play on words. And thanks for the Kurtzman/Eisner exchange. It gave insight into the minds of two pillars of the industry, as well as many good tips to me (a struggling artist.) And Harvey thought he was being boring!

John A. Wilcox
40 Hales Court, Westport, CT 06880

NO. 31: A GREAT ISSUE!

A word on *Spirit* No.31: Great! I loved the cover. I think it's your best one yet. I'd much rather have lovely Eisner mood pieces such as this as opposed to the garish covers like No.26 and 30. Will has always been tops as a graphic story teller, but this issue's cover art and "Stoops" story show that as an artist he's getting better all the time. The Kurtzman interview was quite amusing, but this issue's real topper was Jerry Biltman's letter. His observation that "The Spirit does seem a bit derivative of Marvel's Moon Knight" had me chuckling for more than a few minutes. Keep up the good work!

Paul Vespignani
975 Lambeth Drive, Columbus, Ohio 43220

MORE THAN MUSTY REPRINTS

The Spirit is far more than a simple reprint book. The classic reprints still possess simple, entertaining charm, complemented by richly-colored wraparound covers depicting details from tales scripted and illustrated thirty years ago. These say a tremendous amount for Eisner's artistic dedication as well as faith and love for characters created so long ago. Other contents comprise the most provocative aspect of the magazine in that they are original and experimental; i.e. they are Eisner. The essays on comic art function as informal, informative catalysts, linking old and new material by discussing the sophisticated and dynamic techniques inherent in his artistry. There is more to *The Spirit* than musty reprints. It is a dynamic publication; it is a time machine. It travels the pencil, paint, and pen and ink time stream of the creative world of Will Eisner from 1940 to the present.

Kevin C. McConnell
118 Main Avenue, Warren, PA 16365

A CONTRARY OPINION

Too much padding! I like the production quality of *The Spirit* in its present incarnation, and it is nice to see the material pure and unadulterated, nice paper, etc. What I do not like, however, are essays on comic art, jam pages and stories, interviews, etc. I do not question the editorial decision to include this recent non-*Spirit* work by Will Eisner, but neither do I buy the magazine for this. The above-mentioned material is fanzine fare and I want a reprint mag, and you seem to be trying to do both, with negative results on the re-issue part. I am a genre freak; perhaps it is just my "purist" sensibilities being violated. Despite the flaws in the Warren issues, it was nice to get all those stories. It's a drag buying the magazine now and getting a 50% dose of fandom.

John Loyd
18 Mercer Street, New York, NY 10013

MORE COLLECTIONS IN COLOR!

First off, I have enjoyed each and every issue of *The Spirit* since you have been publishing it. The paper and reproduction quality are superb. Secondly, I am very pleased to see that you will be publishing some *Spirit* stories in color. Since the ads describe this book as Volume 1, I hope we can look forward to a steady stream of such collections. Thirdly, and the major reason I am writing, have you ever given thought to publishing collections of some of the *Spirit* series such as "The Jewel of Gizah" stories, etc. in one volume? It would be nice to have them in color but I'm not going to push my luck! Given the popularity of *The Spirit* I would think that such collections would be economically viable. I'd even like to see the Wally Wood space stories in one collection; unlike some of your other readers, I enjoyed these stories very much. Finally, in Ms. Yronwode's Checklist (there's something else that would be useful to have in one volume) she refers to a magazine called *John Law* which, I gather, never got off the ground. Maybe now that comic finally could be published in a special edition?

John Libertine, Jr.
232 Washington Street, Hanover, MA 02339

John. Look on page 55 for still another new collection of Eisner art in color. The *Spirit Color Album, Volume 1* (see back cover) is, hopefully, just the start of a series. We do want very much to collect related stories in future editions, and in color. For excerpts from the *John Law* project and the fascinating metamorphosis of that artwork, refer to still another new book, *The Art of Will Eisner*, early in 1982.

More Letters on next page...

FREE SPIRIT CLASSIFIEDS

CLASSIFIED AD POLICY: We will run your ad absolutely FREE, but please try to keep your ad under 25 words. We reserve the right to edit ads to fit. Ads will NOT be repeated automatically. Resubmit for each issue if you want your ad or portions of it rerun. Ads must be related to *The Spirit*. Send ads to: Spirit Classifieds, Box 7-S, Princeton, Wis. 54968.

SPIRIT ITEMS WANTED

Kitchen Sink "Underground" *Spirit* No.2, Eerie No.55, Warren *Spirit* Special, *Spirit* Bags No.1-4, Comix International No.5. Any reasonable price: Dave Singer, 3206 23rd Ave., Minneapolis, MN 55407.
Spirit Bags 1-4. Warren *Spirits* 3, 4, 7, 10-13, Kitchen 1-2. All wanted in fine or better. Send info to Robert L. Goerder, Jr., 902 So. Garner St., State College, PA 16801.
Kitchen Sink Underground No.2, Warren's 1975 Special, Kitchen Sink No.18. Will pay any reasonable price. Daniel Duda, 45 Downing Drive, Chatham, ILL 62629.
Warren *Spirit* No.8 and 13. D.C. Loney, 1515 Grandview Ave., McKeesport, PA 15132.
Kitchen *Spirit* No.18. Will pay good price + postage. Noel Byrne, 330 W. Sierra Ave., Cotati, CA 94928.
Original Art by Eisner. All types of pages, covers, sketches. Also need *Spirit* comics and Sunday sections. Millbrae Comics & Records, 1705 El Camino, Millbrae, CA 94063.
Kitchen Underground *Spirit* No.2. Will pay any reasonable price. Lawrence Somer, 1400 20th St. NW, No. 619, Washington, DC 20036.
Warren *Spirits* No. 10, 11, 12, 14, 16. Send prices, conditions to Steve Halstuch, 1365 E. 87th St., Brooklyn, NY 11235.
Spirit Bags 1-4, Harvey *Spirits* 1-2, Kitchen 1-2 all in VF-Mint. Will pay top prices. Michael J. McNeil, 1008 E 9th St., North Wilkesboro, NC 28659.

JOB OPPORTUNITY

FULL-TIME JOB Shipping Department. Possibly other duties in bookkeeping and/or paste-up. Permanent position with opportunities for advancement. Health and other benefits. Opening in mid-January 1982. Interest in comics would be helpful. Serious inquiries only. Contact Denis Kitchen at Kitchen Sink Press, No.2 Swamp Road, Princeton, Wisconsin 54968. (414)295-6922 weekdays.

SPIRIT ITEMS FOR SALE

Spirit Collection: Individually or lot. Issues 1-16 (Warren); 1, 17-27, 29 (Kitchen Sink), *Spirit* Bags 1-2 (VF, no wrappers); NM-M Tabloid Press *Spirits* and No.415/1600 *Spirit* Portfolio. For sale or trade (want Fawcett Cap. Marvel, Marvel Bunny, Whiz, etc.) John R. Morris, 323 14th Ave. West, Ashland, WI 54806.
Warren *Spirits* in newsstand mint condition (never read): 4 have No.1 (3 copies), 2 (2), 3 (3), 4 (3) and 5 (2). Write for prices. Clint Scott, Box 42, Willards, MD 21874.
Original *Spirit* Sections, *Spirit* Comics, other comics, original art, movie material, more. Collectors Showcase Monthly Auction Catalog. Send \$1 for sample to Collectors Bookstore, 6763 Hollywood Blvd., Hollywood, CA 90028.
Harvey *Spirit* No.1 \$10 postpaid. Or will trade for *Spirit* Bags 2-4 or silver coins. Todd Goldberg, 28 Ellis Road, West Caldwell, NJ 07006.

WONDERFUL JAM ISSUE

Great day in the mornin'! Wonderful to see the "Jam"! Enjoyed it immensely. A feeling of vindication washed over me when I finished reading it a third time, remembering the letters I wrote when Warren published *The Spirit*, saying how it would be interesting to see other artists handle Mr. Colt's better half. And now, a dream come true. I think it hangs together quite well, thank you. And I hope you never stop publishing those lovely magazines!

Roger May

P.O. Box 1384, Nevada City, CA 95959

JAM ISSUE: MOMENTOUS NOTCH

In addition to the usual reprints from the good ol' days of yore, *Spirit* No.30 marks a notch in comic history with a new 30-page *Spirit* story done in jam style by 50 (count 'em) 50 underground, aboveground, middleground, regular ground and drippliterground cartoonists! Congratulations! It *really* is an event in comic history... A lovely and momentous comic!

Ted Nelson

8928 Ganymede Place, Burnaby, B.C. V3J1A1

JAM ISSUE: OVERWHELMING

The Spirit No.30 was magnificent! No... magnificent is used too often. It was beautiful! True, but also used too often. Let's just say that I was *overwhelmed* by it. Issue No.30 was beyond belief. It was well-edited and I'm (obviously) pleased. My favorite jam contributors were Marshall Rogers, Terry Austin, Frank Miller, Michael T. Gilbert, Rich Corben and John Byrne. The wraparound cover was

also great. The cover of No.29 was also great, and one of my favorites. Now what I am desperately waiting for is *The Art of Will Eisner*!

Constantine Markopoulos

87 Van Schoick Avenue, Albany, NY 12209

ESSAYS, WOOD: YAY; COLOR: BOO

The Spirit is the best comic I have ever read. I became a *Spirit* fan two years ago when I read the story "Bring In Sand Saref" in *Masters of Comic Book Art*. I get your magazines from a shop called Forbidden Planet in London. I can't find your magazine here in Finland: it is a pity. Now for praise and bark: I am glad that you do not use colors in your stories. Your covers are good-looking, but I don't like the colors you use. I much prefer the colors of the Warren series. I also like very much the Wally Wood moon *Spirits* and don't understand those who call it garbage. "Life On Another Planet" and "Public Interest" are very good also. And I like very much Mr. Eisner's Essays on Comic Art. Don't stop it! *The Spirit* is to comics what *The Doors* are to music: the best. Don't ever stop publishing this magazine. Eisner is a genius.

Toni Jerzman

Makitorpantie 17 A 12, 00540, Helsinki 64, Finland

SPIRIT A BIG HIT IN SLAMMER

Thanks for responding to my request for free comics for a poor prisoner. Your generosity lightens this heavy load. I feel like I'm hardly in the slammer anymore when I sit down to peruse what you sent me. Sudge a deal! I thought I was something of a comics con-o-sewer,

but I must confess crass ignorance of Will Eisner's *Spirit* before these freebies—but I find his work an absolute delight. Phoebe and her pigeons cracked me up too. If I can ever be of assistance to anyone who needs "inside info" about the joint for a comic strip, please contact me and I'll be more than happy to help. Until 1984, at least, I'll be here.

Roger D. Holdaway

P.O. Box W-00785-F, Lampoc, CA 93438

MOUGIN CORRECTIONS

My last letter seems to have gotten kinda mangled in the last *Spirit* letters column. Maybe I did the mangling. Whatever, let me set it straight:

The cover of *IW-Super's Spirit* No.11 was probably by Joe Simon. The cover of *IW-Super's Spirit* No.12 was by Sol Brodsky. The cover of *IW-Super's Plastic Man* No. 18 was by Andru and Esposito.

Lou Mougin

826 1/2 Plum Street, Graham, TX 76046

KEEP EXPERIMENTING

I like the presentation of Eisner's new and experimental work, of whatever type. I loved "Life On Another Planet," but wasn't crazy about the recent Hamlet thing. But keep right on doing whatever moves you. The Dept. of Loose Ends and Checklist are very helpful, and I like the careful approach to presenting the stories for themselves with an eye to balancing each issue, complete with scholarly annotations. It puts *The Spirit* and Eisner in a comprehensive perspective. I can really feel, especially with the interviews, the presence of Eisner himself.

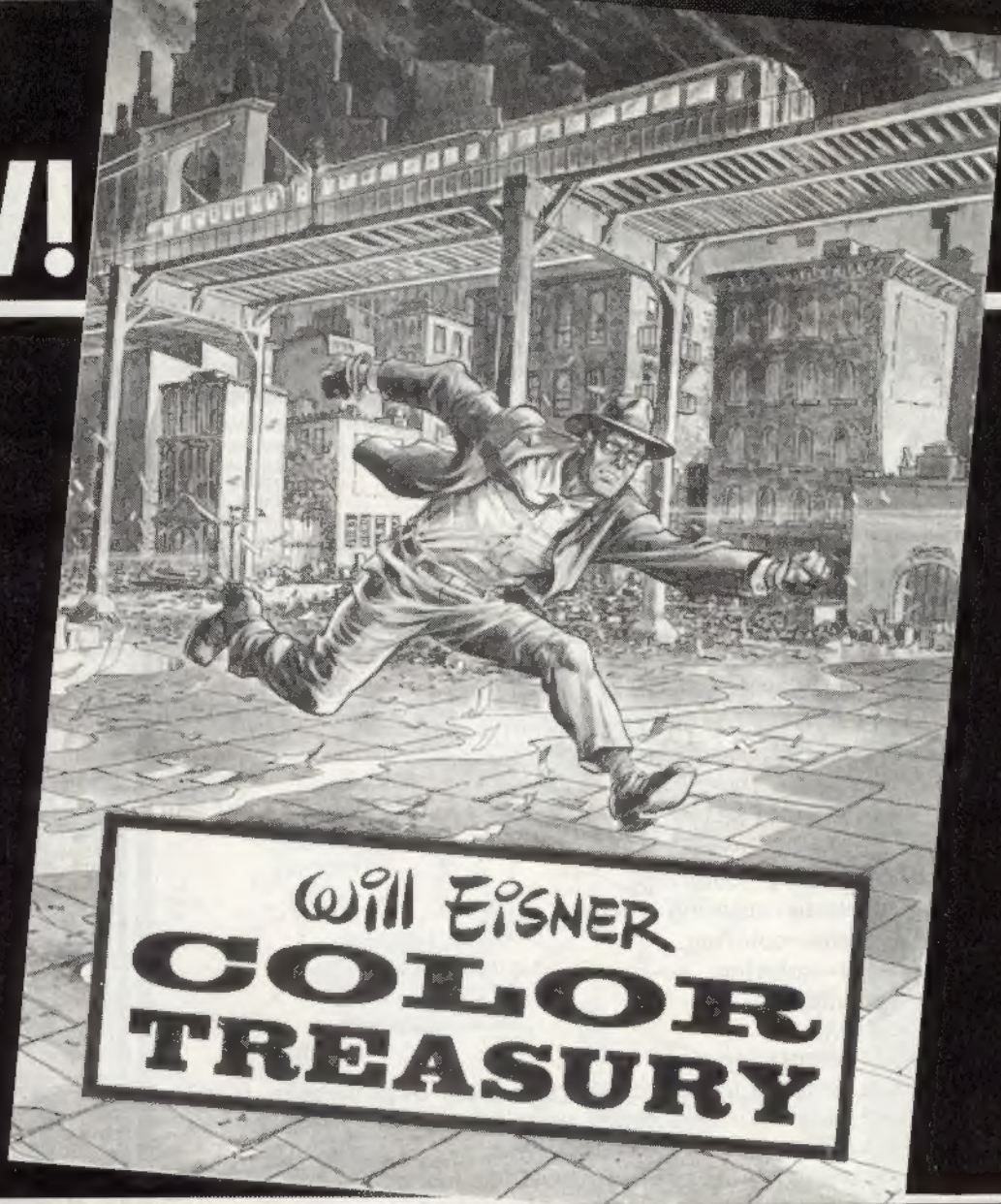
Pat Devine

1015 1/2 Main Street, Eau Claire, WI 54701



PHOEBE & THE PIGEON PEOPLE is an hilarious satirical comic strip syndicated weekly to alternative papers by Jay Lynch and Gary Whitney. Nearly ninety of their recent strips have been collected into a handsome magazine, the third in a series. Get this newest collection for \$1.50 + 50 cents postage. The first two funny issues are still available too! No.1 is \$1 and No.2 is \$1.25 + postage. GET ALL THREE ISSUES FOR JUST \$3 POSTPAID if you say you saw this ad in THE SPIRIT! Offer good till February 15, 1982. Order from Kitchen Sink Comics, No.2 Swamp Road, Princeton, Wis. 54968. Free catalog with order.

NEW!



Two complete Spirit stories in full color...Twenty-five Spirit magazine covers, many completely recolored by Will Eisner ...Ten color Spirit Portfolio plates...plus! "The City" Narrative Portfolio plates...other little-known art...and a "preview" of a forthcoming book. Text by Eisner scholar Catherine Yronwode. *A Will Eisner Color Treasury* is a rich testimony to one of the most influential artists in the comics medium. **\$13.95**



An ideal companion volume to *The Spirit Color Album* (see our back cover ad)! The *Will Eisner Color Treasury* has 112 pages of art... *Color throughout...Sewn binding and a Hardbound Cover.* Warren covers recolored by Eisner ...Kitchen covers without blurbs and logos...*Spirit stories (Lorelei and The Invader) in color...Lovely Portfolio art, Yronwode text, obscure illustrations and more!!*

Mail coupon, xerox or your writing to: **KITCHEN SINK PRESS, No.2 Swamp Road, Princeton, Wisconsin 54968**

Please *rush* me ____ copy(s) of the **WILL EISNER COLOR TREASURY** immediately upon publication in mid-January! I have enclosed \$13.95 plus 90c postage for each copy. (Wisconsin residents must add 4% sales tax).

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

YOUR VOTE IS SOLICITED FOR THE 1981 *Comic Fan Awards*

Dear Comic Fan,

This letter is to announce the **1st Annual Comic Fan Awards**. These awards are not sponsored by or affiliated with any professional publishing company or fanzine. In order to assure the largest possible participation, no fees will be charged for voting. These are the rules:

1. Eligible Voters: Any comic fan.
2. Eligible For Awards:
 - a) Any comic story or cover published in a book or periodical dated 1981.
 - b) Any comics-related dramatic presentation shown or broadcast in 1981.
3. Awards Given:
 - a) **Best Comic Short Story** (1-12 pages)---writing (plot and script).
 - b) **Best Comic Novelette** (13-25 pages)---writing
 - c) **Best Comic Novella** (26-60 pages)---writing.
 - d) **Best Comic Novel** (61 pages or more)---writing.
 - e) **Best Comic Short Story**---art (pencils & inks).
 - f) **Best Comic Novelette**---art
 - g) **Best Comic Novella**---art
 - h) **Best Comic Novel**---art
 - i) **Best Comic Short Story**---coloring
 - j) **Best Comic Novelette**---coloring
 - k) **Best Comic Novella**---coloring
 - l) **Best Comic Novel**---coloring
 - m) **Best Cover Drawing**
 - n) **Best Cover Painting**
 - o) **Best Dramatic Presentation**
4. Vote for **5 choices or fewer** in each category in **order of preference**. If you feel no award should be given in a category, vote "no award." If you feel unqualified to vote in a category, vote "don't know."
5. To vote for a category, give the name of the story, along with the title of the book or issue number of the periodical.
6. For the best cover and drama awards, give the book title, issue number of the periodical or title of the drama.
7. For continued stories (e.g., in the "Best Novel" category), give the story title and book title or issue number of only the first and last parts. Continued stories are eligible if any part is in a publication dated 1981.
8. For a copy of the results, send a self-addressed-stamped-envelope plus ten cents with your ballot.
9. Results will also be sent to (and perhaps published in): DC Comics, Archie Comics, Marvel Comics, Gold Key/Whitman Comics, Warren Comics, Harvey Comics, Kitchen Sink Comics, Comely Comics, Charlton Comics, Elfquest, Heavy Metal, Eclipse Magazine, First Kingdom, The Comic Reader, The Comics Journal, Comics Feature, Starlog, Prevue, RBCC, The Comic World, The Comic Times and Aardvark-Vanaheim.
10. Please also send your suggestions for naming this award.
11. Balloting closes **February 28, 1982**.
12. Send your ballot to: **David Craven, 1836 Glenwood Avenue, Independence, Missouri 64052**.

SPIRIT READERS: We are running the announcement above as a service to organized fandom. If you have any questions, direct them to David Craven, not to us. Presumably one-person, one-vote applies and you are to write your own ballot. No "official" ballot exists. Any votes for **Spirit** features or other **Kitchen Sink** publications are appreciated, but, again, send these to David Craven, not to us.

THE DEPT. OF LOOSE ENDS

(continued from page 1)

ter to his old boss, Will Eisner. Among other things, he cited "The Tale Of The Dictator's Reform" as an example of Eisner's "documentary fables." He also gave just enough of a plot summary to tantalize *Spirit* fans for seventeen years. "There was one about Hitler walking around in a Willy Lomanish middle world: subways rolling, Bronx girls chattering, street bums kicking him around. His purpose in coming to America: to explain himself, to be accepted as a nice guy, to be liked. Silly when you thought of it, but for eight pages, grimly convincing." Indeed, the story is all Feiffer said of it and more. He forgot to mention that *The Spirit* fixed *Der Fueer* a nice bag lunch, for instance, or that he obligingly flew him home after his American sojourn. It's been a long time coming, but at last we can proudly bring you this little gem, possibly the most eccentric political homily ever produced in the comics form. Enjoy it, but don't ask for more of the same. It's unique.

---cat yronwode

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(Required by 39 U.S.C. 3685) 1. Title of publication: Will Eisner's THE SPIRIT. 1-A. Publication No. 02795523. 2. Date of filing: October 5, 1981. 3. Frequency of issue: Bi-Monthly. 3-A. No. of issues published annually: Six. 3-B. Annual Subscription price: \$12. 4. Location of known office of publication: No.2 Swamp Road, Princeton, WI 54968. 5. Location of the headquarters or general business offices of the publishers: No. 2 Swamp Road, Princeton, WI 54968. 6. Names and complete addresses of publisher, editor, and managing editor: Publisher: Denis Kitchen, Rt. 1, Princeton, WI 54968. Editor: Denis Kitchen, Rt. 1, Princeton, WI 54968. Managing Editor: Denis Kitchen, Rt. 1, Princeton, WI 54968. 7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a non-profit organization, its name and address must be stated.) Krupp Comic Works, Inc., No.2 Swamp Road, Princeton, WI 54968 (Stockholders: Denis Kitchen, Rt. 1, Princeton, WI 54968; Tyler Lantz, P.O. Box 9090, Boulder, CO 80501). 8. Known bondholders, mortgages, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities (If there are none, so state): None. 9. n/a. 10. Extent and nature of circulation:

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D. Free distribution by mail, carrier or other means, samples, complimentary & other	40	40
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